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Yes you knows it, Wales' finest Goldie Lookin' Chain are here to headline the main stage. Fresh back from their 'Greatest Hits' Tour and after huge chart success with R&B, Gun's Don't Kill People Rappers Do and Your Mothers Got A P****, the GLC crew are here for a rare Welsh summer appearance before they go on to sell out football stadium across the globe. In strong support on the main stage comes man of the moment and Destroyer of all things Rock and Roll, Mylo performing a DJ set, the USA's finest house export duo Deep Dish, the chart topping Shapeshifters as well as a first rate array of other acts.

As well as the star studded live stage the continually evolving event also brings you 5 stomping arenas from a vast array of musical influences.

The world famous Godskitchen champion the biggest hitters in the trance scene. Queen of the tough stuff Polysexual are back in Wales to deliver the best in bosh in partnership with Euphoria. If Old Skool, Drum & Bass and Jungle are your thing then make sure you check out the Raveolgy arena. This years Urban arena is headlined by the one and only king of hip hop and pimp of the rides Tim Westwood. For those of you that prefer the finer things in life then there is the option of the VIP arena, decadently hosted by the most affluent brand in the UK Miss Moneypennys, make sure your quick though, tickets are limited and will be in high demand.

BBC Radio One will also be back in action in Swansea broadcasting a mixture of the finest DJs live across the whole UK directly from the event.

goldielookinchain **DEEP DISH** **MYLO DJ SET**

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Deep Dish
Mylo (DJ Set)
Shapeshifters
Erol Alkan
MYNC Project
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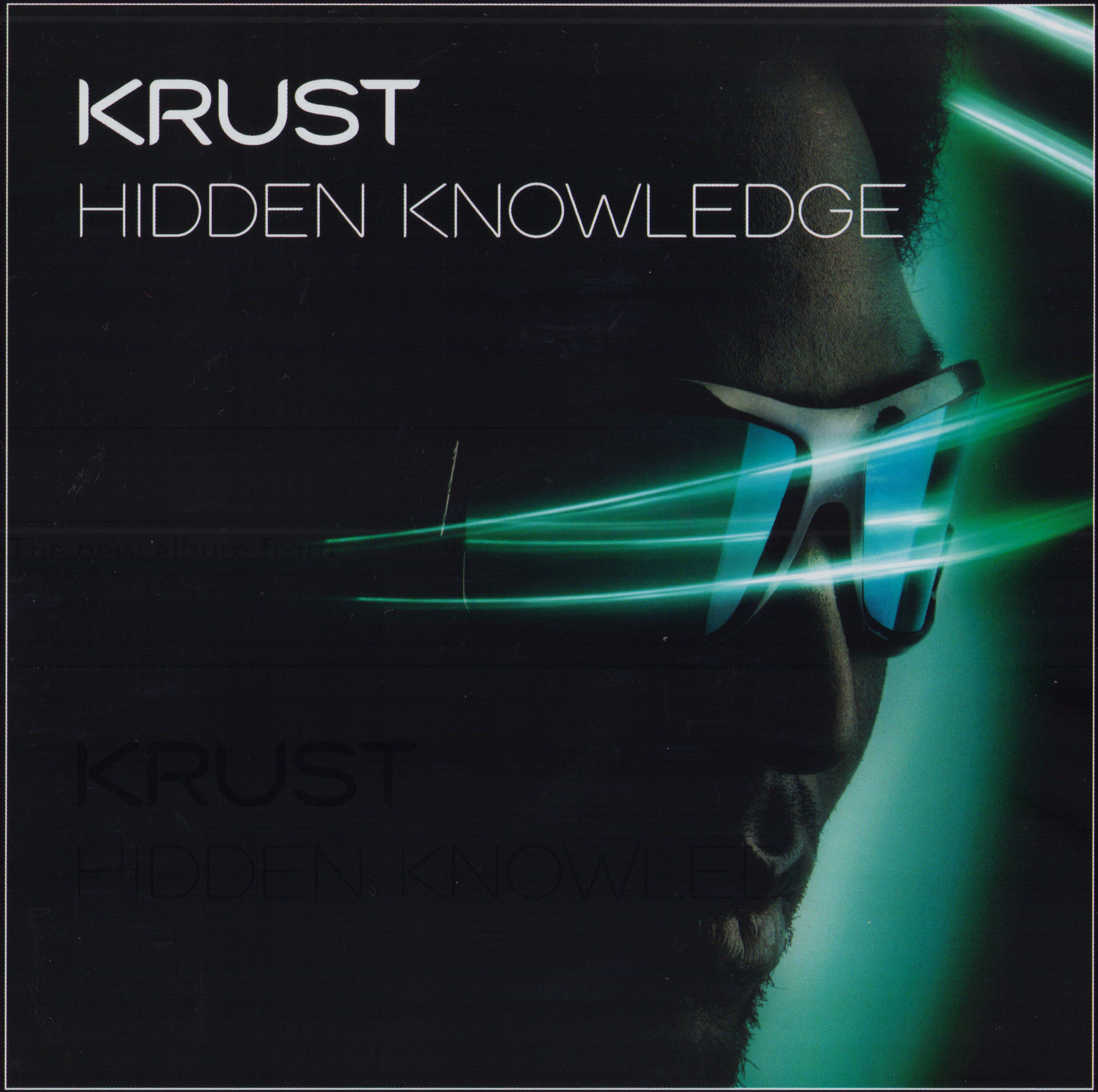

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ATM WORLDWIDE

THE DRUM & BASS AND UNDERGROUND MUSIC CULTURE PAGES

EDITOR'S NOTE

Well, well, well. It appears Jungle is rearing its nappy head back into the scene, with tunes like Hazard's 'Murder Tonight', Vapour's Flies On S**t and Utah Jazz's relick of 'All The Crews.' It's been creeping back for a while now, but refreshing to hear nevertheless.

The club scene is extremely healthy with Ministry and Fabric continuing to battle it out week by week. However I've noticed that The End has smartly refused to get involved (wimps!) and take any promotion willing to host a good party. Nice.

ATM, like MC Dett's bicep, is increasing, stretching to 92 packed pages of listings, features, reviews and information you need to know. Don't forget to check ATM online (www.atm-mag.com) for competitions, more news and subscription bonus'.

Oh yeah if anyone can tell me what the hell MC Conrad is saying in the intro to Total Science's 'Soul Patrol' a years free subscription is up for grabs. Answers on a postcard please.

Best wishes and a speedy recovery goes out to Goldie!

Jordan V
Editor, ATM

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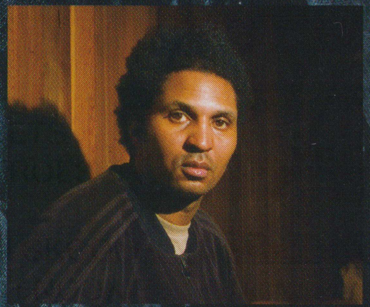


SOUTHERN STEPPA RELOADS
The southern hemisphere's primary Dubstep online community has just relaunched its site, with new audio, content and more. Head over to southernsteppa.com and check the new design, reviews, singles and mixes. It's the ideal place to check if you're down under and want to find out more about the music, the worldwide scene and what's happening.

MEDIATE ON THE BASS WEIGHT
DMZ continue to expand in '06 by moving their bi-monthly dance from 3rd Base to Mass in Brixton. Northern heads can also check the crew in action at the West Indian Centre every 2 months in association with Transmission and the Sub Dub crew. If you ain't felt the power of DMZ live yet then you need to fix up asap. DMZ 008 should also be out now, featuring 'Ancient Memories' by Mala and the lethal Skream remix on the flip. For more click on dmzuk.com.

A DIFFERENT KIND OF VIRUS
Virus Syndicate have seen their status rise rapidly over the last year. Coming from Manchester, they've been able to carve their own niche in a scene heavily dominated by East London which has seem them work with Jammer, Trim, The Plastician, True Tiger and perhaps most suprisingly Dancheälls favourite wordsmith, Sizzla. Officially the first Dubstep crew, their album 'The Work Related Ilness' is due out in May on leftfield electronica label, Planet Mu.

DEF JUX ROLLS IN FOR THE '06
Def Jux, the Hip Hop Indie label of choice for many, is coming back stronger than ever in '06 with a slew of releases from its most well known artists. First up is Mr. Lif who drops his new LP, 'Mo Mega' in June. As one of the finest MCs today, and one who isn't afraid to say what he thinks, Lif's new album is bound to be another landmark, and with Def Jux head honcho El-P at the controls you know it's going to be a grimey affair. Get ready for beats and lyrics that will leave you shook. The rest of the year should see a solo El-P album drop, as well as a much hinted at Company Flow reunion album, but details on that are still sketchy. In the meantime get ready for Lif, and go check their recent B sides compilation for a taste of what Def Jux is all about.

BEGGARS UP IN THE PLACE
Foreign Beggars are getting ready to drop 'Stray Point Agenda', their second LP and one that should definitely seal them as one of the UK's finest crews with beats, rhymes and live shows that are miles ahead of the competition. If you've not yet been convinced then check their new 12 (single of the issue for us) with Oh No and Dubbledge -- and then get ready for the full frontal assault of the LP and live appearances. Peep www.dentedrecords.com for more.

HYPERDUBSTEP
Hyperdub continues its viral infection of dancefloors and radios worldwide with some big releases this spring and summer. First up was Tempa's 'Dubstep All Stars Vol. 3' compilation, mixed by label head Kode 9 and vocalist Space Ape, that's now in your shops and will be swiftly followed by the latest Hyperdub plate, 'Backwards' b/w '9 Samouri' out anytime now. If you haven't had the chance to hear that one yet, be sure to rush out and check it. Up next is the much awaited self titled 'Burial' CD album, out in early May, and it's already being tipped as one of the year's finest releases, following from his EP last year that caused a serious amount of shock worldwide. After that you can expect a Space Ape EP with Kode 9 and Burial at the commands and possibly some reissues of early Hyperdub plates as well as more material from mister 9. For the latest go to hyperdub.com.

BACKDROP BIRTHDAY BASH
Charitable promoters Backdrop celebrate their third birthday at the Telegraph, Brixton Hill on 19th May. Original junglist Randall, Valve Recordings' hot new signing Craggz & Parallel Forces, old skoolers Shut up & Dance, Foreign Beggars (live PA), Hospital's Landslide, and a host of other guests will join residents Vantage and Beckott for the all night event. To help everyone celebrate in style the Backdrop Crew will be providing Champagne giveaways throughout the night, and an early-doors BBQ. As with all previous events 100% of profits will be donated to children's charity The Kids Company, supporting disadvantaged kids across London. Check www.backdrop-breaks.co.uk for £6 door tax all night long.

DC BREAKS MOVE ON
After the success on DJ Kid's Restless Natives Records of 'Do You Believe' b/w 'Noize Dub', the DC Breaks duo are set to grace the label for one last time with ''Emperor' and 'Horizon' as they have been signed up exclusively to Andy C's sister labels Frequency and Highlite.

DJ PATIFE SOLO LP
DJ Patife has been locked in a studio for almost two years now putting in some hard but excellent work on his long awaited debut studio album entitled 'Na Estrada' (Journeys). Test pressings of selected singles from the album have been rocking dancefloors from Sao Paulo to Shoreditch and the time has nearly come for the album to be unleashed on the public. Patife is now on the road putting an equal amount of effort into his touring schedule so as to promote the album, which thus far has licensing deals for South America and Japan, but as yet has not managed to secure a European home. Plans are to bolster the release with a live DVD recorded at the forthcoming Skolbeats Festival in Sao Paulo which promises to be the biggest Skolbeats on record so as to give the fans a visual representation of DJ Patife in his element.

TNT Dancers news.
It's about time we featured some gyrating, scantily clad ladies in this mag, so why not make it the TNT Dancers. Catching up with them after a hectic Easter weekend, we found out what the D'n'B dance troupe had been up to, and it was quite a lot. Their weekend started off on Thursday at Ministry of Sound, with Naomi & Charlene killing the stage at 'Back 2 95' alongside DJ EZ; while on Friday, Saturday & Sunday were spent in Nottingham where they destroyed the REDLINE stage at the Doncaster Race Course. Heading back to London on Sunday afternoon, they went to The Place in Euston for the TNT Dance Class, where even you could learn how to get your swerve on like a TNT dancer. check out www.tntdancers.com for more info.

WILDSTYLE
Next up on DJ Wildchild's Wildstyle Recordings is a remix of Rascal & Klone's 'Bloodshot' by New Zealand's Upbeats, with Wildchild's own 'Human Affairs' VIP on the flip. Following this you can expect BCee & Lomax's mellow roller 'Black & White' with 'Jewel Quest' on the flip.

CHARGED UP
Following the well received debut 12" from Italian duo Smoke, Charge continue full steam ahead with another debut release, this time from UK trio Sigma with 'Masai Funk' and 'Live Wire'. Following that it's time for Smoke's much anticipated remix of label boss Mampi Swift's epic anthem 'Zion'. If you haven't got decks in your house then you'll be pleased to know there are plans for a Charge compilation featuring all the above and more, due around October.

REVOLUTION
A busy summer ahead for the Revolution camp. Leaving you no time to sleep, Revolution Recordings will be following up Propaganda's 'Temptress' and Counterstrike's 'Everchanging' (reviewed this issue) with another slice of wax from the mighty Break (Longed Out), with a soulful roller from Dan Intrinsic called 'Lost Cause' on the flip. This will be followed by a 12" featuring Verse's 'Regression' and a techy roller from Canadian newcomer Subtone entitled 'Duality'.

Rat Race
Rat Records drops it's second release, Shodan's 'And the beat goes' featuring Fatman D on sister label Bounce!, the off-shoot label set up by Deekline and booty bass promoter Simon Fullerton to pio-

The Viper Stikes

Futurebound's rapidly rising Viper imprint is currently midway through its 'Circuit Breakers' album project, with only two twelves in the five part series left to surface. Due out in June will be Futurebound & Wickerman 'Pig Bed' with a Total Science remix of J-Majik & Wickaman's 'Fleshwound' occupying the flip, while the final instalment, featuring Futurebound & Entity's 'Lion Of Judah and Jaquan's 'Riverplate', should be dropping in July.

If you can't wait that long, this month sees the release of the 'Circuit Breakers' mix CD which includes all the tracks from the series, as well as new unreleased remixes and additional tracks by Subfocus, Brookes Bros, Baron, Subwave and Total Science. A second CD will be included, featuring a collection of samples, including basses, drum breaks and sound effects from all of the Viper artists. There's also a tour to coincide with the album's release, so keep checking those flyers.

Post album, expect twelves from hot new producers Brookes Brothers, Jaquan (Afro Rock b/w Wildheart) and Futurebound's 'Revenge Changed My Life' EP, which will feature solo tracks as well as a collaboration with Matrix & Jaquan andl a State of Mind remix of 'Horsepillow'. Following that will be a single from Russia's Subwave featuring 'Moscow lights'. In other Futurebound release news, aside from his and Matrix's massively cheeky 'American Beauty' bootleg, keep your eyes peeled for the duo's 'Tears' and 'Everybody Loves The Sunshine' on Hospital, which features the vocals of the legendary Robert Owens, and a collaboration with the mighty Subfocus.

ATM VIP Bash

You, yes you are to be made a VIP for the night with an invite to ATM's All Star Bash. Every month ATM will be hosting a party to give you the chance to get to know the team and artists behind Drum & Bass' most popular magazine. Kicking off the first party will be ATM 065 cover stars and Liquid V and Widescreen front men Artificial Intelligence. Also appearing will be Bryan G, MC System, Five Alive as well as the ATM crew to rock that funky munky. Watch out for the ATM All Star Tour coming to a town and Uni near you…

ATM VIP All Star Bash, Friday 12th May @ The Red Room, Vibe Bar, 91 Brick Lane, London, E16QL. Cut this part out and present on arrival for a concessionary discount. For more info and guest list check the website: www.atm-mag.com.

phuzion:records

Phuzion

The second release on Nookie's new label Phuzion Records, featuring two deep and jazzy cuts from Bachelors of Science & Stunna ('Rhodes Ahead') and Brooklyn ('11201'), should be on shelves now. Forthcoming will be releases from Kubiks & Lomax, Blu Mar Ten, J Laze and new up & coming producer from Russia, Solar G.

Also, Chapter 2 of Strictly Digital's Atmosphere mix CD series is in the making and will be mixed by Nookie. This mix is a showcase from Strictly Digital's Atmosphere monthly events at The Medicine Bar in Shoreditch. The next Strictly Digital event, to be held on Bank Holiday Sunday 28th May, sees a special World Cup warm-up party featuring the mighty Makoto (Japan) headlining alongside resident DJ Nookie (England) and Matizz (Germany), Tidal & Jay Le Roc (Jamaica) and Ros (Poland), with vocal presence comes from Five Alive & Deeizm.

Lastly, stay tuned to Ministry Of Sound Radio every Monday 2pm - 4pm to hear Nookie's ATMOSPHERE show to hear guest mixes, interviews and all the latest from the Phuzion camp.

Fourfront Tour

This is a bit like when Pavarotti, king of opera and pie eating, got some mates together and they went around performing for the masses. Well now we have some D'n'B royalty doing exactly the same thing, but with less pies and more bass. Coda DJ agency have pulled together four of their most popular DJs, who just happen to be some of the best out there, and decided that they should send them off on a special tour of the country.

The Fourfront Tour takes Andy C, DJ Marky, Roni Size and DJ Zinc on a six-date tour, simply for the purpose of letting them play longer, deeper and generally more fun sets. The tour kicks off on May 26th in Brighton (full dates & venues are below), and to make sure the superstar DJs don't get lonely, they will also be joined by the best MCs in the business, making it doubly good. I think you just have to ask yourself, 'would the biggest artists in any other music scenes do this just for the love of the music?'

The tour isn't the only exclusive little thing to come from this get together. Before they hit the road, Andy C, Marky, Roni Size and Zinc will be heading in to the studio together to record an exclusive track for the tour, more news on that little gem soon. Within this scene, when DJs of this calibre gather together just so they can play out under their own T&C's , you know it's going to be special. In fact, the artists are so excited about the tour; they want to tell you themselves:

Roni Size: "I can't wait to get out on the road with the boys, My time on the road with Reprazent was amazing, this promises to be even better. We are getting into the studio to make a track for the tour, that will be big!"

DJ Marky: "The Fourfront tour is going to be amazing! A real first for everyone involved. The extra long sets and the company that we are playing in means that we must raise our game and really perform for the crowd. I'm looking forward to hitting the road and showing what we can all really do!"

Zinc: "'I'm really looking forward to the our, its an honour to stand shoulder to shoulder with 3 of the biggest names in dnb. Its exciting to be involved with the Fourfront tour, with so much focus on the music".

Don't miss out.

Tour Dates:

Friday 26th May
LOTDB presents Fourfront at Beach Club, Brighton

Sunday 28th May
Fourfront at Ministry of Sound, London

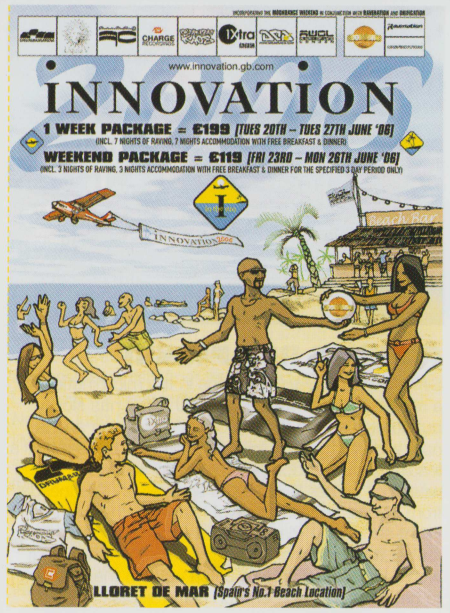
Saturday 3rd June
LOTDB presents Fourfront at Leeds Stylus

Thursday 8th June
Pressure presents Fourfront at Warwick University

Friday 9th June
Metropolis presents Fourfront at Pull the Plug, Sheffield

Saturday 10th June
Overload and Bedlam present Fourfront at Bristol Academy

For ticket info check www.codaagency.com



Innovation in the Sun

Innovation in the sun returns to the stunning resort of Lloret de Mar (Barcelona) for its third season of d&b holiday madness. This now well established event is recognized as one of Spain's main dance festivals and has emerged as Europe's most talked about and eagerly awaited clubbing holiday, with many dnb headz making it their annual escape from work and normal life. The event will be held once again across the 3 venues of the Colossos Club Complex

This years event will be showcasing label nights from Breakbeat Kaos, Full Cycle, 1xtra, Liquid V, Charge Recordings, Dogs On Acid, Drum Aand Bass Arena and also Moondance and A.W.O.L will be supplying the Oldskool / Jungle & Hardcore.

What other attractions do you need!!? sun, sea, plenty of sssssangria, a few thousand anything goes d&b clubbers from around the world, the latest and greatest tunes and performers all creating a close community spirit and supreme vibe that all like minded drum & bass headz are hungry to sample for the first time or relive again and again….

Drum & Bass & jungle:
Roni Size, Hype, Mampi Swift, Micky Finn, Friction, Dillinja, Andy C, Adam F, Brockie, Fresh, Grooverider, DJ Die, Bryan Gee, Krust, Nicky Blackmarket, Calibre, L Double, Bailey, Fabio, Kenny Ken, Total Science, Clipz, Darren Jay, Crissy Chris, Blame, Al, Baron, Randall, Flirt, Modified Motion, Network, E.dcay (Germany), DJ Bu (Spain), Adi-J (Holland), Loco (Holland), Otis (France) Skibadee, Shabba, Det, Eksman, Fearless,IC3, Spyda, Fats, GQ, Bassman, Ridla, Rage, SP, Stamina, Verse, Darrison, Five Alive, Quest One, Dapper

Moondance weekender in conjunction with Ravenation and Unification:
Slipmatt, Rat Pack, Devious D, Nicky Blackmarket, Ellis D, Squirrel, Kenny Ken, Rob Blake, Phantasy, Donovan Bad Boy Smith, Food Junkie, Snypa, Reckless, Charlie B, Everson Allen, 5ive-O, Gesture

1 week package [tues 20th – tues 27th june '06] = £199 (incl. 7 nights of raving, 7 nights accommodation with free breakfast & dinner)

Weekend package [fri 23rd – mon 26th june '06] = £119 (incl. 3 nights of raving, 3 nights accommodation with free breakfast & dinner for the specified 3 day period only)

Due to the high volume of bookings places are now very limited so to avoid missing out or for more info contact innovation on 08708 034 734 or e-mail inthesun@innovation.gb.com alternatively visit the website for further information and online bookings www.innovation.gb.com/inthesun

WORD ON THE STREET

neer their unique 'Booty Breaks' sound. The original Shodan mix bounces along on top of skunked up Hammond organs courtesy of The Doors 'Alabama Song' and can't fail to get everyone nodding to the beat, but then this release comes with the two Control Z booty breaks mixes too, so it's like one party in an E.P

Dread News

The Dread camp have a busy few months ahead as the releases keep coming. First up some 12" news, which sees the forthcoming release of Serum's 'Dub Dread VIP', a tough re-jig of last years 'Dub Dread', which featured on the mix CD of the same name. This is backed up by the heavy roller 'Switch' on the AA. 'Dub Dread 2' is also on the way which features the VIP remix and a Blade Runner remix of the classic Dark Soldier, a tune you would have heard the Dread boss, Ray Keith rinsing out.

DJ Poll News

It looks the all-consuming power of Drum and Bass is making a serious impact across the pond. In this years DJ poll on djmixed.com, they've given Drum and Bass it's very one category, meaning that we can now see just who are Yank friends think are the best. No surprises that one of their own is top dog, as Dieselboy rocked in as numero uno, but it isn't long until the UK gets a mention. In fact, storming into second is Urban Takeover boss Aphrodite, with Roni Size in third, AK1200 in fourth and LTJ Bukem in at five.The rest of the list reads like the who's who of Jungle, so it's clear that the US appreciate good music. The Breaks top five was a much more GB heavy affair, with the Chemical Brothers, Fatboy Slim, Groove Armada and Adam Freeland taking the top four places respectively, with The Crystal Method coming in at number five. Good to see that the UK has a music scene that can still break America without having to bow down and lick balls just to get listen to. Viva the underground.

DEF:INITION B'DAY BASH

North London Drum & Bass club night Def:inition, run by the Sudden Def label, is on the verge of celebrating it's 1st birthday. The celebrations will begin on Wednesday 17th May at the Colour club in Camden, where Def:inition join up with the clubs regular promoter Offbeat to hold a one-off pre-birthday warm up titled 'Def:Beat'. This is a free party which will feature a host of the Def:inition & Offbeat resident DJs including Inter, Leks & Turmoil, Alite, ATM's very own DJ Punk and MC's Illmatika & Joker D. The main event will be at the regular Clockwork venue on Pentonville Road where Ed Rush will be headlining alongside an unknown guest, plus the usual suspects that have been the foundation the night has been built on. There will be all sorts of little extras on the night including limited free drinks and giveaways. And due to the night's increasing popularity, it will be turning from a bi-monthly into a monthly event from May onwards. In label news, the next release on Sudden Def, featuring Shimon and Boneshaker remixes of Task Horizon's 'Come Forward', should be in your shops now.

DOPE AMMO LOCK 'N' LOAD

Up next from the Dope Ammo camp is 'Love Song' from Chicago's DJ Evol, with the B side yet to be confirmed. This will be followed by a 12" from man of the moment Benny Page. Fresh from his outing on Shy Fx's Soundboy Recordings, Benny steps up with a remix of 'Better Believe' featuring Shortston, backed with 'Roots Man'. Again on a remix tip, Ganja's Taxman is set to add his dance floor touch to Dope Ammo classic 'Kill Bill'. Meanwhile, on Dope Ammo's sub label Maximum Boost, Benny Page gets his remixing hat on again to do the business on 'International'. Although three's a crowd, the camp have set up another label to showcase up & coming talent: Maximum Ammo. Currently doing the rounds is DJ Motion's 'Death Wish' and 'Flash Gordon', to be followed shortly by Alter Ego's 'Infectious' and 'Space Race'. Dope Ammo and DJ Swan-e have teamed up with MC Fearless for a Maximum Boost Tour to showcase the label's new tracks. Currently touring the country, expect them to be joined by the likes of Zinc, Brockie, IC3, Fatman D, as well as the label's own DJ Motion and Alter Ego. In other news, Dope Ammo are set to inaugurate the birth of Source Recordings, a label set up by the one and only Ben from online store www.dnbsource.com, with a track entitled 'Dropping Beats'. The boys have also been asked to remix Aphrodite's classic 'Ganja Man', as well as a track from Ridla and Darren Jay's Hip Hop album. The camp has also been heavily involved in the interactive 'Urban Music' project, backed by Sony Entertainment Europe and due for release any time now on the PSP and PS2 , so watch this space...

OS6 RECORDS

This new label comes direct from Japan's D'n'B super club 'Womb', where the OS6 nights have been running things for quite a while, so it seems right that they start to do so on the release front. The label is basically a way for the OS6 crew to unleash their sound and style to the world, which is very nice of them as we all need to embrace the different sounds of our D'n'B brethren. The main artists to be releasing on this label are ES9, which is made up of premier DJ, DJ Aki and production buddies Takeo and Yuuki. The label is there to also promote the up and comers in the Japanese scene alongside those who are doing their thing for OS6 international support. One such international OS6 family member is Exit Records boss D-Bridge, who can be found doing a little remix thing on the flip of the first OS6 release, a tune called 'Free your mind' by ES9. A label launch wouldn't be right without a tour, and if you happen to be in Japan in the month or so then make sure you're in either Fukuoka, Osaka, Hiroshima, Kyoto or Japan as these cities will be hosting parties that will be well worth going to, especially as this marks a real mile-stone in the Japanese Drum and Bass scene.

BEEFY & TAZ

There's a new internet phenomenon sweeping land. After the fat guy with the light sabre and the equally podgy guy singing that mad song, the magic of internet has yet again elevated relative unknowns to cult status. The subject of untold forum threads, these two unsuspecting superstars were filmed gurning their tits off and were asked to MC by the Battle Of The MCs crew at one of their events. The boys in question are Beefy from Basildon and Taz "7 months on remand and they still can't hold me down" from Watford. Rumour has it that they've been booked to guest at the next Slammin' Vinyl event, as there have been flyers doing the rounds on the net with their names on, but that may well be the work of a talented Photoshop user. If by any chance you've been meditating with the Buddhist Monks in Tibet for the past month or so and heven't yet witnessed the hilarity of these two at work, got to www.battlemcs.net. Also, keep a look out for the various remixes and a video doing the rounds courtesy of various internet jokers with too much time on their hands. Trust us, this is stuff of legend.

ANGER UPDATE

There have been some new additions to the Anger Management agency from the Offkey and Position Chrome camps. Anger will now be taking care of all bookings for the prolific underground German artist The Panacea, London mixing maestro Temper D, new skool trio The Sect, and south coast techheads Propaganda. In tour news, expect to see hear the sounds of Offkey head honcho Raiden, Hardware boys Evol Intent, and SPL's 'Global Chaos Tour' grace these shores in the coming months. For more info on all the Anger artists and details of the worldwide phenomenon that is the Therapy Sessions, keep an evil eye firmly focussed on www.angeruk.net.

SOOTHSAYER

Founded in 2003 as an underground experimental Dance imprint championing a wide variety of styles from Abstract Hip Hop to Breakcore, Atlanta-based Soothsayer Recordings has since reared its head and taken to assaulting the dark-side dance floor masses with its uncompromising style of "confrontational hardcore Drum & Bass". After a series of releases from the likes of Enduser and Current

FLIGHT'S NOT PLAYIN'

Since bursting onto the scene in the mid nineties as a resident DJ for Metalheadz, DJ Flight has slowly but surely risen to the top of her profession and is now widely regarded as one of Drum & Bass music's leading ambassadors, a fact highlighted week in and week out on her BBC 1 Xtra show every Wednesday from 10pm 'til midnight. Not resting on her laurels, Flight set up the Play:Musik label and Play:Agency to further represent her musical vision. ATM thought it would be a good time to catch up with the little lady to get some background on her projects...

"The label was started by myself and Paula Andrews last year as it was something we had both been subconsciously wanting to do for some time, and it made perfect sense to do it together as we'd been friends for quite a few years and have very similar tastes and outlooks on D&B. The concept is there is no concept! We're just happy putting out music we love and believe in, and there is a lot of music by both established and new artists circulating that deserves to be heard by a bigger audience. There is no set pattern, formula or sound; purely quality music, and we hope to cover as many angles of the spectrum as possible."

The label's debut release, featuring one of the tracks of 2005 'Nxt 2 U' by Dutch wonder Martyn, immediately cemented the label's reputation for high quality, innovative music, and also prooved Flight's A&Ring skills, as the release was Martyn's first...

"Martyn I met back in 2001 when I first played at the Redzone night in Eindhoven. When he began producing and was to a standard he felt comfortable with he started sending me tunes to get some feedback. There was definitely some potential there, so I encouraged him and one day 'Nxt 2 U' appeared!. Straight away myself and Paula loved it. It was getting a great reaction through the radio show and on the dancefloor, and we felt it would make a wicked debut so we asked if we could have it."

Since then, the label has had releases from new skool leaders Heist and Visionary, and you can expect forthcoming material from Spirit, Deep Blue, Survival and Breakage, as well as continuous Martyn output and fresh material from Alias, a production partnership which sees Flight trying her hand at the controls alongside Breakage. As for Play:Agency, despite intending to set it up further down the line, the roster already boasts the likes of DJ Lee, Craggz & Parallel Forces and Equinox, alongside all the Play:Musik artists and MCs such as Joker D and Stamina. Flight's certainly not playin'!

FESTIVAL TIME

It's that time again, time to roll that spiff and get the flip-flops on. It's festival time. Hi Fi present the biggest line up you'll see this year, in association with ATM Worldwide and Drum & Bass Arena. Formerly Homelands, at the Winchester Bowl, Winchester, you'll be entertained by the likes of Roni Size, Bryan G, Andy C and Goldie and Calibre to name some as well as LIVE PA's from Krust and Jenna G. For full details, line up's and booking info, hit up www.atm-mag.com

SENSOR

Coming straight out of the Westcountry armed with some fine 12's is Donovan Smith's imprint Sensor Recordings. With a number of tidy releases already out there and locked away in record boxes, it's time for some more liquid treats. First up is Sensor005 and a debut for Subverse with 'Moving On/Burn', which is out now on full release now. Next is Sensor006 which sees proper soldier of the scene Greg Packer bring a lovely slice of music in the form of 'Right Here / Heard About It' which is out on promo soon.

Sister label Keynote Recordings is also keeping up the pace with Keynote005 and the Jazz Thieves, 'Song Of Happiness / Faith', which is out now on full release, while Keynote 006 is out on promo soon and sees the Jazz Thieves on the A side with 'Sun Thieves' and Greg Packer on the AA with 'What I Need'. With plays from the likes of Sappo, Bailey and Bryan Gee it must be thing must be good.

Off the shelves and onto the dancefloor, the Sensor and Keynote label nights are storming along with resident Fabio singing its praises on Radio One. High praise indeed. Artists that have graced the decks so far have been Fabio, Marcus Intalex, Calibre, High Contrast, Mosus and many more purveyors of liquid funk. Check the weekly Load Media radio show on www.jungletrain.net every Friday 5pm-7pm GMT hosted by Deadly P. Sensor Recordings and Keynote Recordings are distributed by Load Media.

THE VINYL TOUCH

Nu skool breaks night The Vinyl Touch has come a long way since its days as an all-nighter at Electrowerkz. After seven years of events, all held across the UK, the promoters have now settled at Ministry of Sound. Their first Saturday stint at the south London club was a huge success (packing out their breaks arena on a house night), and the promoters hope to stay at the club for the foreseeable future. 'We intend to keep up the regular events at Ministry,' says Tan, who promotes the night with The Nu Phaze and DJ Lock-up, 'but we'll also be holding a large-scale event elsewhere towards the end of the year. If you haven't felt the atmosphere of The Vinyl Touch yet, get your ass down there and see what you've been missing.'

Vinyl Touch Recordings has also just been launched, pushing the same style of tear-out breaks that made the night famous. The label will feature artists such as The Nu Phaze, The Magnet Men, Joe Rapid and LOFI Rebel, with remixes from the likes of The Ratpack and Ellis Dee. 'Tom Thumb' by The Magnet Men is out now, with a Nu Phaze remix of 'Square Hole' on the flip. For more information on the night and the label, go to www.nu-skool.info.

EASY SQUIRE

After the success of the recent twelves from Silent Witness and Break, the DNAudio camp set out their stall for the summer months and beyond. ATM caught up with label boss Squire to get all the latest..."Penicilled in for May we've got a 12" from Break & Silent Witness (Hollow b/w The Question) and we're in the process of getting an EP finished off for our tenth release. This will feature Break & Silent Witness with 'We Know', a solo track from Break called 'Gunk', 'Pick Up' by Silent Witness and new Finnish signing Ercola, and a solo track from Silent Witness called 'Eternal Cycle'.

Beyond that we're looking at releasing our first LP and getting our night in conjunction with D Bridge and Fierce called Q.E.D. (Quarantine.Exit.DNAudio) up and running. We're still undecided on the residency for Q.E.D. It's just a case of finding the right venue. Plastic People was top of the list but things haven't gone too smoothly with them. For the moment we're going to 'lease' the night out to various promoters just to get the ball rolling.

Otherwise, myself and Break are planning to move to Bristol at the start of the summer which might slow things down a wee bit in the short term but will hopefully give me a lot more time to spend pushing the label. Personally, I've had my fill of struggling against the London rent tide and am planning to live the life of a professional music bum in good ol' Brizzle. D Bridge has offered me some label work at Exit too so if I can build on that I might never have to enter an office again! Failing that I'll be temping or working in a bar somewhere to pay the bills. Anything other than full time employment suits me fine!" I'll drink to that. All the best to the DNAudio boys from all at ATM!

V UNIT IN FULL AFFECT

It's has been ten years of dance floor smashers on the Chronic label, and the time is right to roll out the its first compilation. CD 1 will be an upfront selection of unreleased material along with some of the recent Chronic cuts mixed up by DJ Ruffstuff (Movement / Kool FM) featuring: Leviticus' Big Bad and Heavy (Logistics remix), Roni Size, Generation Dub, Tommy Boy, D Product and many more heavy hitters.

Watch out for the album sampler featuring the return of Afro Kid and Firefox, CD 2 ,will cover the early years of Chronic with all the classics from some of the scenes biggest alias's and mixed by antipodean hussler DJ Mosus (Chronic / Liquid V.)

V is in top form with some killer releases about to hit the shops. First up we have Tommy Boy blazing out one of this years anthems - Love and Happiness, excluisve through www.v-cycle.co.uk. For all veteren Junglists who remember the first lick, get online to download the brand new Utah Jazz remix of Roni Size and DJ Die's – 'Jazz Thing'. It's Sick!

PYRORADIO.COM

PYRO RADIO

The MULTI award winning Pyroradio.com has been broadcasting since February 2000. First set up by Filthy Dirty Rich and Blonks, by 2003 Pyro had established itself as the biggest online Drum and Bass station in the world. Not content with being the leading online drum and bass station, in 2004 Pyro decided to cater to a larger audience and introduce a wider range of music to the station/ site by including Hip Hop, Grime / Garage, R'n'B, Bashment and Breakbeat.

By 2005 Pyroradio.com had established itself with the above genre's by regularly featuring the most notorious and freshest artists from the Uk and now in 2006 the US, were we have featured interviews with the likes of Ne-Yo, Juelz Santana, Rihanna and Ludacris. Pyroradio.com features the leading figures in Uk music, Pyro regulars include the likes of Dexplicit (MOBO / UMA winner), Baby Blue (leading UK hip hop artist worked with the likes of Sway and John Legend), DJ Samurai (Def Jam), Mr Thing and if you check the homepage now we have just done a cross promotion with MTV's Pimp My Ride featuring Tim Westwood.

All you Drum and Bass heads don't worry because each and every week you can still exclusively listen to the likes of Goldie + Metalheadz, Mampi Swift, Bryan G, Brockie, Renegade Hardware, Fever Sessions, Freak Recordings and Simon Bassline Smith amongst many more big names in the drum and bass scene. With forward thinking, fresh sounds and entertaining content Pyroradio.com is undoubtedly the leading radio for fans of new and exciting sounds. In 2007 Pyroradio plans to establish itself as the leading hip hop and urban dance station in the UK.

SINUOUS

Hot on the heels of Sunchase's 'Remove Heaven' EP, Kano's Bedford-based Sinuous imprint keeps the dirty beats rolling with two fresh signings. First up is a group of artists who make up the name Identity, a collective of six producers (Atom & CBX , BTK & Spleen, D-Struct and Korrosiv) who are spread out over Puerto Rico, Brazil, USA and Russia, each bringing their own talents to enhance the Sinuous sound. Despite being spread over two continents, the collective are managing to keep the ideas flowing by merging their studios online. Their Sinuous debut (Breakaway b/w To Control The Souls) should surface by the end of the month.

The second signing is Masheen, who also has tracks due on DSCI4 and Flatline Audio, and has been collaborating closely with label head Kano on some upfront techy business. For an introduction to the Sinuous sound, check out their bi-monthly Rewire night at The Pad in Bedford, which will be hosting DJ Friction on June 29th, and their 'Next Level' radio show presented by Kano and Dynamic, streaming on the last Thursday of each month from 5pm -7pm on dnbradio.com.

WORD ON THE STREET

Value underlining its anti-establishmentary ethos of "corroding the very fabric of the D&B genre", the label continues to make its intentions clear with a barrage of ensueing 12" pressure. Following the label's fifth release featuring Infamy and Fanu, expect twelves from Good Looking veteran ASC (Distress Signal b/w Silent Hill) and recent signing to Dylan's Obscene, Current Value with '60000 Thouhgts' and 'The Unspoken', recently described by fellow producer Gein as "too crazy". Also, keep a look out for the Soothsayer Vs Theoretic 12" (reviewed in this issue) and a Ragga Jungle sub-label entitled Dubplatelet. Tasty!

REVOLUTION RECORDINGS

A busy summer ahead in the Revolution camp. Leaving you no time to sleep, Revolution Recordings will be following up REVREC008 (Propaganda "Temptress" & Counterstrike "Everchanging" - May release) with another slice of wax from the mighty Break "Longed Out" b/w a soulful roller from Dan Intrinsic "Lost Cause". After the conitnuing props we received on Break's last outing on the label "Spirits" it was only a matter of time before we invited one of the hottest talents of our time back to the camp. REVREC010 will be another hot one coming from badboy Verse "Regression" b/w some heavy tech wizardry from Canadian newcomer Subtone "Duality". www.revolutionrecordings.co.uk

LUCKY DEVIL RECORDINGS

Keep your ears to the ground for a brand new label coming from the LDM crew, representing drum & bass with soul, truth and integrity, featuring some amazing material from exciting new and established artists from around the globe. If you have any demos, pls contact info@luckydevilmusic.co.uk

AYAH

Fresh back from Miami after her US debut during the Miami Music Conference, MCing at Silver's legendary Winter Sessions in Miami Beach, is back in the UK with a pending release on the forthcoming Metalheadz LP (with the Insiders). Still going strong with her residency at Therapy Sessions and regular DJ sets at Hospitality, Herbal, and with an MC residency at the Hospitality at Heaven nights. Look out for upcoming collabs with the likes of Don-E, Small Arms Fiya and fellow SlinkyFix members JB PRO and CK Productions, and more gigs popping up all over the UK and Europe, on her own and with the band.

SPEARHEAD SPLIT FROM RUBIK

Launched in January 2005 as a sub label of BCee and Kubiks' Rubik Records, the Spearhead imprint is now set to go solo as a label in its own right. With the labels' increasing success, BCee moving to Ibiza and Kubiks due to move to Toronto, the guys have decided that the time has come for the two labels to split, with Kubiks focussing on the deeper sounds of Rubik while BCee develops his own brand of musical D&B on Spearhead. Having set a firm foundation with releases from BCee & Lomax, Brooklyn and Kleer plus remix's from TC, Influx UK and Nightwalker, the Spearhead camp kick off this new chapter with a 12" from Hospital's Danny Byrd featuring 'Rise Again' and 'Control Freak' featuring Tomahawk, which should be in your shops now and is reviewed in this issue.

CIA

It would seem like there aren't enough hours in the day in the CIA camp as the quality tunes just keep coming. Alongside the forthcoming album (check the Total Science interview this issue), the next months see some 12s on CIA, Advanced and FIX. Fist up is CIA who have the State of Mind Experience 3 featuring 'Paint The Walls Black' coming in June, which is followed in July but the much anticipated Total Science 12", 'Soul Patrol' June also sees a release on Advanced from Jayjay and Mark C, which has 'Creepbleep' on the A side and 'Future Music' on the flip. The next release on FIX isn't until July, but sees Tropic dropping 'Live & Learn', which is backed up 'Style It Out'. If all this wasn't enough, keep them peepers peeled for some more 12s featuring the skills of Zero T, Bungle and Danny Byrd coming soon.

RIP Jay Dee

On February 10th this year, Jay Dee aka J Dilla aka James Yancey passed away leaving behind a body of work that will ensure he lives on for many more years to come. Jay Dee has been one of Hip Hop's most prolific producers, and to many one of its most gifted too. He shot to prominence when Slum Village landed on our turntables back in '96 and since then he had produced and appeared on so many classics it's easy to have forgot how important he was: Busta Rhymes, The Pharcyde, ATCQ, Madlib, Frank n Dank, Oh No, De La Soul, Common, DJ Cam, MED, Dwele, Mos Def, Bahamadia, Keith Murray, Mad Skillz and so many more where all graced with beats and mic appearances from Dilla.

He suffered for the last three years of an incurable blood disease as well as lupus, an autoimmune disease describe as best as a 'self-allergy', which left him bed bound in a hospital for the last months of his life. But that didn't stop him from finishing 'Donuts', his last LP on Stones Throw, done literally on his death bed. So if you never knew who Dilla was or like us were a fan of his immense talent for finding riddims that were just too funky then please head over to stonesthrow.com/jdilla or dilla.biz where you'll find full discography, info on his last releases (including another two EPs and production for the likes of GFK), links to articles, tribute mixes and a fund set up by Dilla's mother, Maureen Yancey. Dilla truly was one of the greatest producers Hip Hop ever knew. He was light years ahead and while his loss to the culture is a sad one, it's like those before: one must simply take it in and move on from it, stronger and prouder. RIP Jay Dee.

DIGITAL SOUNDBOY

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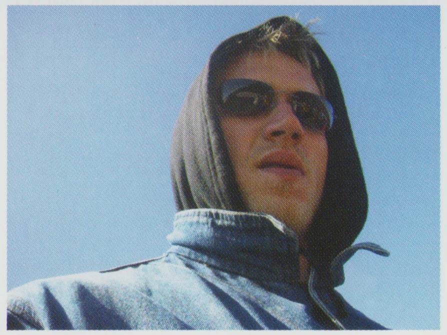
Visionary

After gracing one side of the first two releases on Shy FX's Digital Soundboy with 'Ruling Sound' and 'Soundboy Burial', Visionary step up with their first 12" for the imprint featuring 'Gimme Your Love' and 'Jungle Rock' with Peter Ranking.

Meanwhile, their Dance Rock label continues to skank it out with some serious dubwise press. Following on from Benny Page's remix of 'Dub Rock' with Visionary's 'Rock The Dub' on the flip (reviewed in this issue), the label welcomes German duo Bassface Sascha and Franksen into the Dance Rock Camp for a soulful blend of Dub, Reggae and Liquid Funk in the shape of 'Wonderful World' and 'I Really Love You'. Also, watch out for Visionary's 'Soul Fire' forthcoming on the new Horizon LP, as well as a new single featuring 'A Place in the Sun'.



D.Kay

The relentlessly busy D.Kay steps up with a myriad of projects for the remainder of the year. After the universal success of 'Serenade', up next on his Brigand imprint is a collaborative 12" with long-time production partner DJ Lee, 'Desire' b/w 'How Much Does It Take'. This will be followed by 'Hardliner' and 'Feature Creep' made with Sonic on his recent visit to Vienna, a 12" with DJ Mat, and fresh beats from Redeyes, and Alix Pirez & Specific. Out now on D.Kay and Rawfull's Illskillz imprint is their collaboration with the mighty Calyx, 'Colours Of Noize', also to be released on CD with 'Guru' and 'Guru VIP', and includes a full length video and a bonus track.

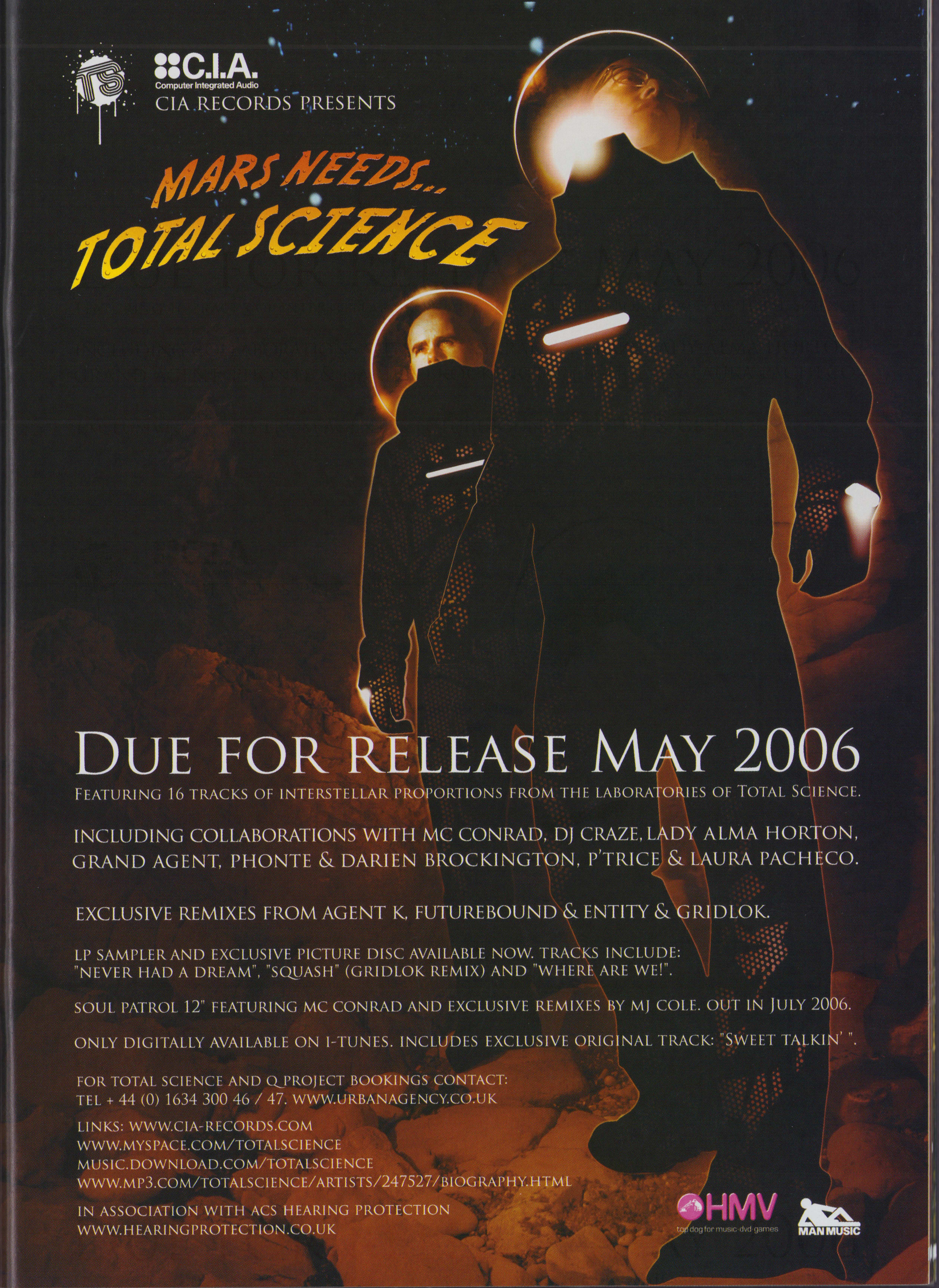
There's also a Mix CD project in the works, as well as releases from Basic Operations and Dom & Roland, whose immense 'Imagination' will be getting a rerub by the Illskillz boys. Last but not least, the man himself is working on an album at the moment, with an autumn release scheduled. In his own words, "it will feature seven musicians and will be completely different to what I have done before, so watch this space."

Skolbeats 2006

If you're yet to book your yearly summer visit to Bognor Regis then keep your finger off that 'Confirm' button for one moment longer as there's a holiday destination you might want to consider. How does Sao Paolo in Brazil sound? Start auctioning off your mum's jewelery and join an online Poker forum because this year's Skolbeats festival looks set to be something quite spectacular (ATM takes no responsibility for being disowned by your parents or having your knees capped by loan sharks). If you do manage to get the money together for the plane ticket, then your in luck as entry to this once in a lifetime experince will only cost you around £10, and despite the fact that The End have a stage at the event, drinks should be reasonably priced too.

The one-day event kicks off at on May 13th at 4pm and goes on all through the night until 10am the next day, and with more than 60,000 set to attend, the festivities are sure to continue through the weekend and beyond, so make sure you book an extra week's holiday to recover. Now for the all important line ups. As mentioned earlier, The End will be hosting a Techno and House stage with appearances from TIGA, Timo Mass and Sven Vath, while if you're a Hard House head, the DJ Magazine Stage will be where it's at, featuring Armin Van Buuren, Martin Solveig and Steve Angello.

The Live Stage looks set to be an absolute knockout, with Dance legends The Prodigy headlining alongside New Wave heroes LCD Soundsystem, Breaks supremos Plump DJs and DJ Patife & The Bocato Big Band featuring Cleveland Watkiss amongst others. Last, but in our case certainly not least, is the Marky & Friends Stage. Set to bring down the proverbial house will be DJ Marky, DJ Hype, Andy C, Makoto and DJ Patife, as well as fresh Brazilian talents Roots, Bungle and DJ Andy, alongside MCs EKSman, Stamina, Dynamite and Lucky. For more info check www.skolbeats.com.br. Right, I'm off to the bookies.



D-BRIDGE atm issue 65 mix CD

words: S.Reset pic: Jordan V

Since splitting from one of the scenes premier outfits and going it alone, D Bridge has managed to maintain a level of respect most DnB producers never manage to attain in their entire careers. With some of the most anticipated singles of the year to come and an album project featuring Fierce that's got chins wagging across the global DnB community 06' is looking to be as good to D Bridge as 96' was to Darren White.

Despite the fact that ATM is speaking to a man who not only was once an integral part of one of the DnB scene's biggest ever production outfits, despite the oh so controversial break up's, the 15 years in the game, the interviews for The Face, the no 1 albums, the top 40 hit singles, the band projects, the hip hop albums etc… the first thing that comes to mind when questioning D – Bridge for this interview is his newest and latest project alongside DJ Fierce and all those new singles receiving a battering by all the scene's A – list DJs. Proof beyond any other that with Darren White everything else is truly secondary to the music and to what the man is doing in the here and now. Hopefully certain people are taking notes.

In the few short years Exit records has been a part of the DnB scene, D – Bridge has managed to carve out what he describes as his own 'niche' sound within the bigger DnB spectrum. With literally every Exit release receiving acclaim from all factions of the scene and the massive hits like 'True Romance' coming on veteran DnB labels like the legendary Metalheadz imprint, D has managed to go from strength to strength. "I was really pleased with the success of the 'True Romance' thing, being one of the most… D – Bridge sounding tunes BC released since the departure of Fresh and my solo career. I still play it out and always get a good response."

With regards to that Fierce collaboration however he is able to disclose very little information other than the album is still in progress and as of yet has no set release date. "We did a tune together for my label Exit versus and then another for Quarantine. We had worked together before and already knew we could work really well together. That kind of chemistry isn't something that comes along every day, so we decided to make the most of it and get some kind of project going which ended up being an album project." The album will feature a range of different styles with some vocal cuts from D – Bridge's brother Spacek and of course several other collaborative efforts with prominent names within the scene. "It's our own separate influences melded together, it is drum and bass but with our own twist. Maybe not liquid maybe 'Space Funk' if I had to tag it."

Around the time Shot Down on Safari was in production, D- Bridge was starting to become more from BC instead exploring other styles and branching out into different territories. Working on his brother's album, was his first major outside of DnB project. There was also a short stint down at Plastic People with another live group called Isticks. "That was mainly an MPC thing, there would be like 5 of us each with an MPC we would load up our samples and just jam really, like a tech-jazz thing. There was an open mic and for the few weeks it went on it was good, really creative and laid-back. I did feel I needed to get back into the DnB after a while though. At this point Fresh had already launched BBK, which as you know…"

Making the decision to leave the BC boat and start out with Exit wasn't taken lightly but it had got to the point where too many different directions and ideas we're being bandied around and the group finally accepted an amicable split was the only alternative to compromising with the regards to the music.

"At first moving on from BC was daunting, especially after having spent so much time in a group with three other friends, the prospect of doing all the traveling and performances alone from then on wasn't something I was especially looking forward to but it has worked out well. I am now able to represent more the sort of sound I want rather than just being a one of four separate influences."

The D – Bridge sound has always been a much more deep and soulful affair than the in-your-fucking-face intensity of the full on BC sonic assault. "I was always mainly influenced by weird chords and scales'. I also am a crate-digger; I use a lot of samples when I'm producing because I'm not really a big synth type of guy. Manipulating sounds I find much more interesting and inspiring. Plus this way also means I don't need loads of analogue gear, which allows me to significantly speed up my workflow"

Working with samples is all well and good but as all the up'n'coming producers out there already know sourcing your samples is half the work. "Like I said I am a crate-digger. I will spend hours just sorting and listening through hundreds of old records exclusively for samples. New Zealand has a good scene for that sort of thing. I always end up having to pay out for excess baggage when I'm coming back through customs; it's becoming a liability even playing out there.

When questioned as to whet set-up he prefers equipment-wise he professes to be a Logic head, version 7 on a Macintosh power-book. This software along with a Frankenstein-like set-up seemingly scavenged from the four corners of the DnB scene has become the tools behind the inimitable D – Bridge sound. "I got my soundcard off of Fresh, it's an Apogee with 16 out's along with a MOTU audio interface I nicked off my brother which I patch through to a Mackie mixing desk I in turn got off of Clipz. You can really tell the difference to the sound after it's been through the hardware as opposed to purely mixing in software. That's the benefit of a hardware set-up. I also like the ability to just vibe out in a hotel room or something, or on a train and just write beats. The ability to do that whenever inspiration takes you is a big part of why I integrate software into my set-up."

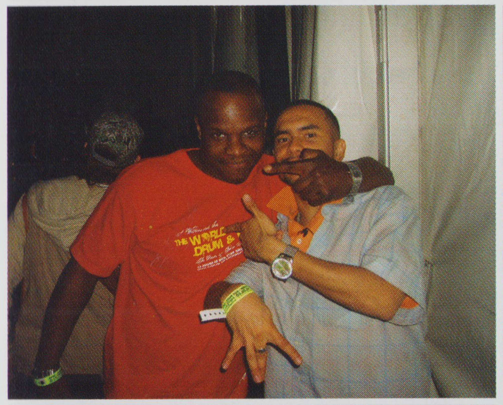
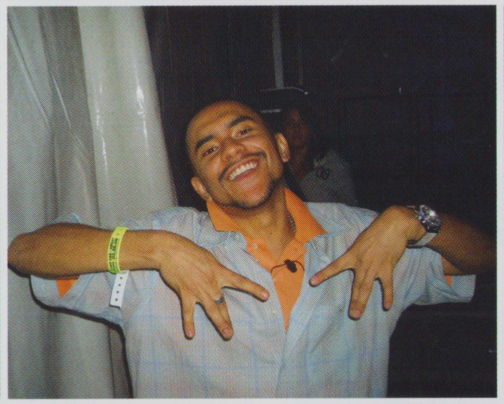
Regarding current projects D- Bridge hasn't let his recent move down to Bristol slow things down. "The scene is different down here, not as hectic as London but there is a lot going on. Plus my Mum lives down here. I like to spend as much time with family as possible as a lot as I would say maybe even 50% maybe of all my upcoming work is overseas nowadays. The scene is an international scene now. I have projects coming up all over the place. I have a major thing coming up in Japan so that's no longer just a 'Pipe dream'. Working with a crew called Zero Success and the tune is 'Free your mind', I'll be going out there in July and staying out there for a bit. I have always wanted to spend some time in Japan and the scene is really healthy over there."

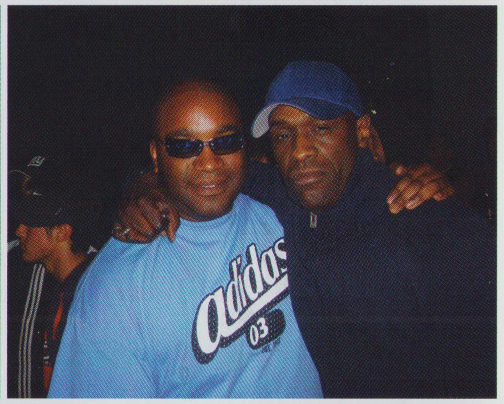
Over here though Exit isn't relenting at all with numerous releases coming up over the next few weeks. "There is an 'Exit Aptitude' series of releases coming out over the coming weeks. This will take the form of a series of limited edition (1000, numbered) 10" coloured vinyl records. The first of which will be feature Calibre with 'Overation' (OMG – tune!) and 'The Key' from 'Living in Darkness'. We also literally just this week finished mastering the next Exit piece 'Nothing is true' which should be out mid-June."

With D – Bridge being among the zillions of fully signed up (2546 friends and counting) members of the global phenomenon that is Myspace.com, you can hear pretty much of his up coming stuff on his homepage if you get there in time (myspace.com/Exitrecords). We suggest you check it out and give him an ADD.

ATM ISSUE 65 CD TRACKLISTING

01. Astro - Breakage - Bassbin Records
02. Can't Let Go. - Seba & Paradox - Paradox Music
03. Red Hot - Steve Survival - Intasound
04. Free Your Mind (D-Bridge rmx) - ES9 - 06S Recs
05. Jungle One - Calibre - Dub
06. Easy Groove - Deep Inc - Dub
07. Simplest Thing - D-Bridge - Exit Dub
08. Golden - Commix - Dub
09. Late 0 8 - D-Bridge - Exit Unreleased Volumes
10. Twilight – Fierce & D-Bridge - Quarantine
11. Surface Noise - Fierce & DJ Optiv - Quarantine
12. If You Want To Cry - D-Bridge - Exit U. Volumes
13. Tradition - D-Bridge - Exit
14. Kensal Rise - Steve Survival - Inperspective
15. The Key - L.I.S - The Aptitude Series - Exit



DJ PROPHECY'S WEEK AT MIAMI WMC '06

Friday

Rolled into Miami after a nine hour flight (first class baby) and got into our modest hotel, provided by Donald Trump, on 180 Collins – right on Miami Beach. I just had 10 minutes for a shit, shower and shave before heading off to 'The Laundry Bar' for my set. I got there to find a nice queue outside and my long-time friend DJ Silver on the door running tings (Manchester style!). There was a good crowd already having it hard at 7pm, and before I even had time to get a drink it was my turn on the decks. They were elevated 20 foot in the air overlooking the crowd and bar. Dillinja's 'Oi', a tune by Lemon D & Fats, Sub Focus' 'Air Plane' and the 'All Crews remix' were all big hits of the night.

My one-hour set flew by and next up was Ram young gun Eddy Woo who kept the crowd going. Some time after this point the wheels fell off and I had to go and recuperate in a restaurant. I returned to find a crowd as big as the one inside locked out on the street, desperate to get in. Luckily I managed to get back in to see John B tearing the roof off in his own unique style. Next up was DJ Marky who in true Brazilian flavour got the ladies shaking their booties. Around this time I went back to my hotel to get some sleep before tomorrow's Ultra festival.

Saturday

Woke up early excited about the days festivities; the Ultra festival is what Miami is all about. The 14 arenas of live music and dance (such as Prodigy, The Killers and Eric Morillo,) are set in Miami's Bicentennial Park 11am - Midnight. My one problem with Ultra is that there's only one of me and two D'n'B arenas, plus two breaks arenas, so I was running around like a headless chicken trying to catch as many acts as I could.

It was 3pm and I was enjoying the funk master himself, Fabio, rolling it out with DJs Hazard's Murder Tonight and Jenna G's In Love. Next up was Formation's founder DJ SS slamming out a full on set, dropping bombs like Clipz's 'Next Generation', Dillinja's 'Oi' and 'Back For More remix'; setting it up nicely for Radio One's Grooverider who slammed out a set comprising of all my top tunes of Miami '06.

In arena two we caught Ram's hot property Subfocus banging out a set of bombs, including his own tunes 'Air Plane' and 'X-Ray'. We dashed over to catch Zinc finishing off his heavy set with the number one lady in Drum 'n' Bass, Jenna 'Manchester' G's smash hit 'In Love.'

Next up was Digital Soundboy Shy FX who rinsed it out with a truly essential selection of party tunes. With no time to waste up stepped Roni Size, playing a set that only Roni can – with his own 'Deep VIP', 'Number 1', '10 Time Out' and many classics thrown in for good measure. With no time to waste, DJ Marky stepped up and kept the place stomping. During this time Pendulum had started on stage two, and feeling the effects of 15 pints and sunburn I stumbled over in the darkness to hear El Hornet playing a classic Pendulum set mixed up with all the latest dubs.

I needed to find food, and can you believe in Miami, I found a Donner Kebab?! I then bumped into Ed Rush & Optical keeping the vibes lively for the number one Ram man – Andy C alongside MC GQ. Andy in true form had the place going absolutely sick under a moonlight sky. In true 'Bez' like fashion I managed to cause mayhem raving on the stage until midnight when we all headed off to the Contagious Music after party. The place was rammed and up for a party; more than happy to oblige, Friction and Shy FX saw us party through to the early morning.

HIGHLIGHTS OF ULTRA

Shy FX, Roni Size, El Hornet - Pendulum, Prodigy, Andy C

Sunday

I spent the day recovering on the beach and chilling, rolling down Viram at about 1am, to catch Full Cycle's DJ Die, Ed Rush & Optical and Andy C. As one day became the next and I couldn't tell if it was Wednesday or Sunday, it was Monday and I was at Formation's World of Drum & Bass.

Monday

The venue for the World of Drum & Bass was the third room of Metropolis club, in downtown Miami. With a line up 2nd only to Ultra, it offered something for everyone, from Roni Size to DJ Silver, Pendulum to Fabio and a 3rd room packed full of Hip Hop and House acts. This one was strictly for the hardcore, going from 10 pm to 9am in the morning. Considering they'd been going strong for four days, the crowd were really up for it and going mad until about 6am when me and my partner in crime Micky 2-fingers, and the girls, thought it was time to go for a breakfast of beer and burgers, such is Miami life…

HIGHLIGHTS OF THE WORLD OF DRUM&BASS

Killa Kela, DJ Craze, Roni Size, Shy FX, Friction

Tuesday

After a day hitting the mall to stock up on my Juice Couture, and chilling on South Beach, it was time for the last party of WMC, Grace – brought to us by Grooverider and Mampi Swift. The club was a seriously sweet outfit and the night kicked off with myself and Dog's on Acid's DJ XO getting things going for DJ SS to come on and slam it out. He was followed by a special back to back combo of Subfocus and Logistics, who took no prisoners. Bad Company were next on the decks and played a classic BCUK set, with all the old tearouts like 'The Nine' and 'Nitrous'.

Fabio rolled things out nicely for his Radio One partner Grooverider to step up and in true 'Rider style he smashed it out like only the rider can. Mampi Swift raised the temperature to boiling point for the UK and US's finest, DJ Friction and Dieselboy back to back. Along with MC SP and Verse, they played a dynamite set of all styles mixed like lightening, as was truly fitting for the last set of Miami WMC 06. This isn't the first time I've been to Miami, and it certainly won't be the last, and I recommend to anyone who likes Dance music (especially Drum & Bass!) to visit Miami at least once, so see you next year!

DJ PROPHECY'S TUNES OF MIAMI 06

Die & Clipz - Number 1, TC – Deep, Sub Focus – Airplane, Jenna G – In Love, Dillinja – Oi, Dillinja – Take me all the way, Pendulum – Blood Sugar.

NU URBAN MUSIC

Nu Urban Music Hot Top Ten

1 **TC feat MC Jakes**
Deep / Robots - *D Style*

2 **Distorted Minds**
No Test / Old Times - *Ganja*

3 **Generation Dub**
Dr. Strangelove / Touch Me - *Propaganda*

4 **Wickaman & Hoodlum**
Sub Tub / Hold On - *Liqweed*

5 **The Force**
Keep Rocking / Untouchable - *Stereotype*

6 **Crystal Clear & Code Breaker**
All I Know / Brother - *Frontline*

7 **Stakka & Skynet**
Timelines / Nightlore Remixes - *Underfire*

8 **Jacked Volume 2**
Poison (Remix) - *Jacked*

9 **Danny Byrd**
Rise Again / Control Freak - *Spearhead*

10 **Brockie & Ed Solo**
Represent / Showdown - *Undiluted Reissue*

All available at www.nu-urbanmusic.co.uk & all good record shops.

Ganjatek: The Real Deal

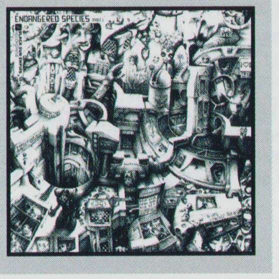
Thats right the stories are true. DJ Hype and Pascal are set to launch a new label as a platform for the more harder style of beats, as you are probably aware the new label is called Ganja-Tek. Tek-Style drum n bass has grown immensley since the mid-nineties when we first started seeing the beginning of this sound in the way of early Virus releases, and the anthems of Underfire. Over the last three years it has come through to give those of a tek nature a staple diet week in week out, the likes of Black Sun Empire, Noisia, Pyro, Kemal, Stakka & Skynet have been making big names for themselves. You can't really mention this sub-genre without pointing out that Pendulum, Sub Focus and the multi-talented pairing of Chase & Status, these guys are busting incredibly tek fuelled joints on a regular basis.

Hype & Pascal are not in anyway new to this sound, if you can find the time to dig out your old tapes packs, you will realise that these two have been solid supporters of this new sound since it first arrived, even now if you check the track listing archive for Hype's Kiss 100 show, you'll see that he's always been walking on the darkside, if the power is there he's not going to ignore it.

With the Playaz impressive (and large) rosta of label artists (who are incredibly versatile) and some seriously solid demos coming through, Hype & Pascal decided to launch the third Ganja imprint. The first release is from the labels first signing, Prolix, who as most people on the pulse will know has been bubbling near the surface for a number of months, the internet forum massive have been going mad for him. 'Exile' & 'Choke Hold' by Prolix will hopefully be out and about by the time this magazine hits the printers, keep your eyes peeled, next up on Ganja-Tek, Generation Dub prove themselves once more, after taking control of the jump up market, they show they've got a far more sinister side!

Black Sun Empire - Endangered Species

We're very excited to announce this forthcoming project, it will be an artist compilation album and it will consist of a sampler, 3 EP's and a double CD. Featuring artists will be: BSE, Noisia, Bad Robot, Chris.SU, Calyx, Jade, Optiv, State Of Mind, D.Kay, SKC, Corrupt Souls, Vicious Circle, Audio and more.. First up will be the Endangered Species LP Sampler featuring Bad Robot with Forever on the A side, and BSE & Chris SU on the double A with Skyrider.



Watch this space for more info!

Seeing Infrared

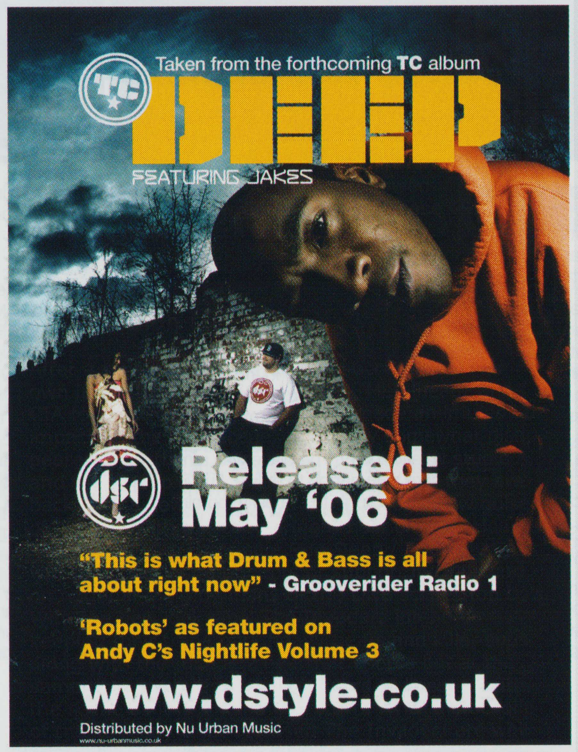
Nu Urban Music would like to extend a big welcome to J Majik & his Infrared label. We do not need to go into a long intro as J Majik and his label have achieved huge success in the DnB scene these last 10 years with a number of anthems to their name. Originally described by Goldie as the Luke Skywalker of Drum N Bass due to his forward thinking and a string of hits that launched his career.

Infrared has a ton of goodies lined up and the first 12" to hit the streets is the one sided promo of current killa "The Stomper" by Wickaman & Hoodlum.

This very limited promo will be followed up with a brand new double pack release from the crew. Watch this space...

I.T. Invasion

After a slew of releases in quick succession on their own label Invaderz Transmissions, Metalheadz and CIA to name a few, The Invaderz made an immediate impact on the DNB scene, then they somewhat disappeared from the spotlight to work on a new studio and to regroup and reassess matters. Now they are back with a new relaunched label under a new guise of I.T. and with this they bring a host of new releases starting off with the single Run Deep / From My Soul with both tracks getting lots of support in clubs and on national radio by many of the DNB scenes top DJ's. With the new look label The Invaderz intend on keeping their trademark heavy beats and killer subs along with the Invaderz heartfelt chords but at the same time move the sound forward to keep up with the scene as it is since their return. With a stockpile of tracks ready to be released The Invaderz are well and truly back and with remixes from Marky, Bungle + XRS and Break as backup to their own material, the year 2006 looks bright for I.T.



LABEL NEWS

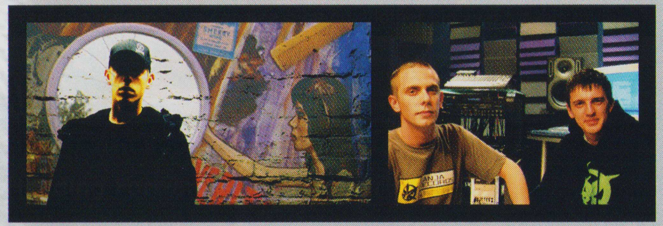
Heading Forward - Spearhead:

2006 has already proved to be a turbulent year for Steve BCee, firstly settling down in a new country (Ibiza, the lucky b*stard), and now he and former label partner Doug Kubiks have both decided to go their separate ways. Doug will be taking full control of the Rubiks label, with the intention of retaining the quality contol that has given the label its excellent reputation, but going slightly deeper in it's general direction. This means that BCee can put 100% of his valuable time into his own personal baby, Spearhead Recordings....

Spearhead has quickly built up a strong reputation, featuring artists such as BCee, Lomax, TC & Influx UK. The most recent release of the "Misguided" VIP mix has turned heads all around the globe and has entered most sales charts despite the fact it is a liquid release, a true accolade towards the quality of production levels BCee & Lomax attain on a regular basis. The first release that BCee brings us as a true statement towards his intentions for the label will be release number 5, and it doesn't get much bigger or better than this....

Danny Byrd will be making his first full 12" release away from Tony Colemans Hospital Records since the year 2000, with the Hospital endorsed release of "Rise Again" (featuring Ikay) and Control Freak (featuring Hospital badboy Tomohawk). These two tracks are absolutely awesome works, they are filled with the flare that we have come to expect from Danny Byrd (One of the few dnb artists that gets close to the technique of the mighty Todd Edwards). They show two sides to the artist and are getting played by all the big names in the liquid / musical market right now. Following this one up will be a remix of BCee & Lomax's underground anthem "Dusk Til Dawn", this is actually going to be the second appearance on the label by Mr Danny Byrd, taking this one apart and throwing his own personal touch on matters.... It's already looking like BCee has got Spearhead firing on all cylinders, we can't wait to see what the future will further bring.

Positive Propaganda



As reported last issue, Generation Dubs Propaganda camp has a few surprises in store over the next couple of months. First up, the next two Propaganda releases will have hit the streets in the form of Jay Dan's 'Rush Hour' and Taxman's 'Jungle Juice' respectively by the time you read this, as will have two brand new promos. The first of which will be the massive new single from the Generation Dub boys; 'Dr. Strangelove' which is backed with the wicked 'Touch Me', both have been getting serious club play of late and have been eagerly awaited from the shops. This will be swiftly followed by another Jaydan promo which will feature 'Your Move' b/w 'Get On It'.

Due to such a ferocious work rate it was only a matter of time until the boys needed an additional outlet for their productions and so Blueprint has been set up to run alongside Propaganda, and will roll with a slightly more experimental sound. So watch this space for more details.

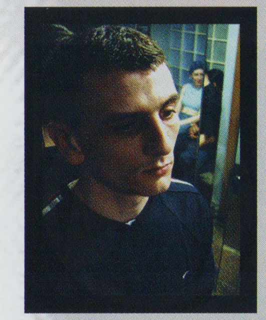
And as if this isn't enough, the boys continue their onslaught on labels such as Ganja, Frontline and Gravy, while Taxman occupies the #1 spot on almost every D&B chart with his massive 'Too Bad' track on Front-line. With some big remix work in the pipeline and almost too many tracks to mention, we can see it being another big year for this multi-talented crew.

Fully Charged

Mampi Swifts Charge recordings has come at the punters hard since it became part of the Nu Urban rosta, two releases in and there is to be no let up in pressure. Charge release 30 has been on the streets for (by the time you read this) a couple of months now, and on the submission deadline for ATM, the A side track "Tyrant" by Blame was still receiving plays from the likes of Andy C (in every set), but who could forget "Prophecy" on the flip, this one has shown some real stamina and has reached a cult status in the underground, a great example of Blame's versitility. Charge 31, the debut on the label by Italian outfit S.M.O.K.E. has had slightly less time on the shelves but has been picked up by the thousand. Helped by it's plaudits in the press, Knowledge: [Raygun] is simply a marvel of production, words can't describe how good this is, ATM: If you got a dance-floor to shatter this should work a treat. If you haven't picked this one up yet, you need to get down to your local seller of wax.

Coming up next we get a portal into the future with a 12" release from drum n bass debutants Sigma, two slabs of futuristic funk named Massai and Live Wire. Sigma are a big name for the future, bubbling under the service for a number of months now, these guys are tight with Pendulum and it wont be hard for you to hear why, they are an excellent example of how to follow on from the sound of the antipodean army (Pendulum). The VIP mix of "Zion", originally by Mampi himself, will follow shortly after this (brought to 06 with a touch of S.M.O.K.E.) , and will be seeing the first output of a picture disc on the Charge imprint. This will be the indicator light for the coming of a new mix compilation to match the level of Andy C's "Nightlife" and DJ Hype's "Dubplate Killaz", not much more info on this one at the moment, but you know that when you have a DJ as prolific as Mr Swift this is going to be a huge event.

Life On The Frontline



Hype & Pascal's Ganja crew are gearing up to drop the next two releases on their Front-line imprint. The first of which will be Generation Dub's 'Gangsta Shit' which will be backed with the rolling 'Terminate'. This will be swiftly followed by the massive 'Cola Cube' track from Hazard which will also feature the wicked 'Ninja Technique' on the flip.

Potential Badboy's Jeckyll & Hyde imprint will also release its fifth single in the form of 'Blaze' by Crystal Clear, while Ganja continue their Dubplate Killaz 2 series with the next release being the long awaited EP from Hazard which will feature four massive tracks including the much talked about 'Murder Tonight' which has been causing a real stir on dubplate!

WORKIN CLASS HEROES

It's been a while and for you the reader we hope its been well worth the wait. As ya'll know more and more foreign mags continue to flood the market and its become more apparent, that the **UK** falls by the wayside when it comes to promoting our writers. The concept behind this issue of **WORKIN CLASS HEROES**, is to provide documentation from the whole spectrum of the **UK** scene, as far to much goes by unrecognised and fails to get the attention of its well deserved audience. OK enough rambling, so sit back relax and enjoy some fresh ass productions for some of the UK's finest: **ASTEK**, **INSA**, **ROUGH**, **FRAME**, **RMER** and **HOAX** to name but a few...

Make sure you catch us next time round where we'll be reporting to you live from NYC's east village with some hot female action, courtesy of the **IN A GIRL'S WORLD** exhibition, trust me its gonna be dangerous. Anyone who wants to contribute to WORKIN CLASS HEROES, send your photo's to LEE FRAMER, Po Box 5307, Southend-on-Sea, Essex, SS1 1TW or mail me at leeframer@hotmail.com Peace. We GHOST.

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FRAME/ERASE ESSEX/05

VARIOUS BRIGHTON/05

RMER/INSA/ETHEL/HOXE/ASTEK LONDON/05

ROUGH STRASBOURG/05

ROUGH LINE/05

ROUGH LONDON/05

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words: Francesco Caccamo

FRENZIC
moving on...

Having dedicated the greater part of his life to the Drum & Bass movement through ATM magazine, Jay Frenzic recently decided to let his child fly the nest by passing on its ownership. Equally, having found a new home, ATM magazine is also entering a new phase in its existence. It was only right to mark this transition by paying tribute to the man whose hard work and dedication made ATM into an intrinsic part of Drum & Bass culture, and the definitive information centre for a movement that often lacked any real focal point. ATM boarded the quickest train to Frenzic's hometown of Southend for a walk along the sea front, a coffee and a good chinwag.

After being sucked into underground Dance music while still at school through the classic "my mate's brother had this tape" route, Frenzic and friends soon got into raving and DJing, falling in love with the vibes and what the Rave movement represented. On leaving school at 15, his dream believe it or not was to be an accountant, but just as the opportunity arose to follow this dream, he took the chance to work full time at his local video shop over a bank job.

Citing his increasing passion for music as the reason behind his decision, Frenzic now set his focus on his new career path..."I really loved DJing, and wanted to do what I could to take it to the next level. Gaining recognition as a DJ alone was and still is hard, so I wanted something else to give my burgeoning career a boost, and so in '92 me and a couple of mates had the idea to do the mag. At that point we didn't know anyone in the scene, but really wanted to get involved. As a DJ I always wanted to promote the music and focus on the people I rated and the people doing the damage at the time, and that's been my philosophy from day one. The first issue of Atmosphere as it was then known had a feature on Mad Ragga John, a guy from just up the road in Basildon who was doing some good jungle tracks. It was a black & white, A5, stapled thing and came out in December of '92."

With no exsiting companies to help get the mag out there, Jay and mates decided to roll their sleeves up and do it themselves. "We made a decision from the start to bust our balls to get it out there. It wasn't a heady thing; we just wanted to be part of the scene. Distributors weren't as much of a force then so we used to fill as many record bags as we could with mags, go up London and distribute them ourselves. We carried on doing that for years, and we used to come back with big red lines on our shoulders, absolutely knackered."

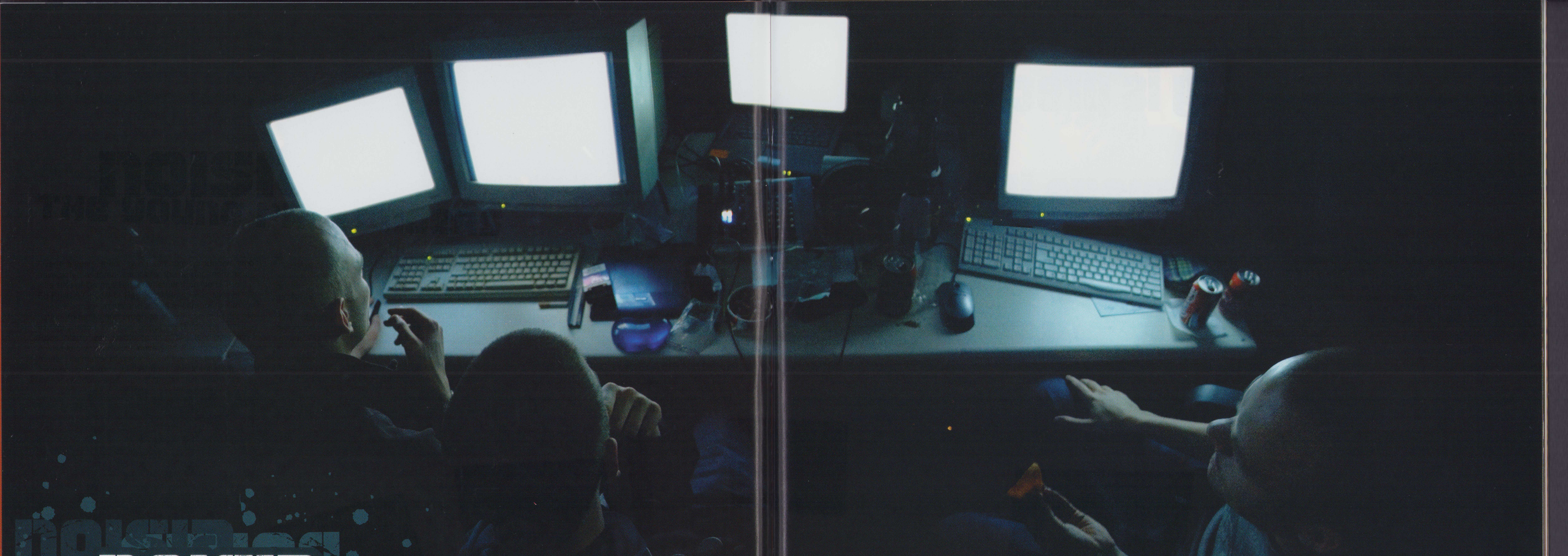
As the early issues progressed, the ATM word spread and high profile names started getting involved. World Dance became the first organisation to take out advertising and LTJ Bukem was one of the first big name interviewees..."I think it was the fourth issue. He came down to my little flat with his dubs and played them on my deck and it was all over for me. I held him in ludicrously high esteem." As ATM gained in stature so did its appearance and size and by issue 14 it was full colour; by issue 34 I think we had a cover price and by issue 46 it was full A4. Many of the regular sections we all now and love such as the 'All Star Charts' and 'The Word On The Streets' also started taking shape, and from issue 26 the graphic designer Lee Framer (who still compiles the 'Working Class Heroes' graffiti section), started designing the magazine. For issue 43 the decision was taken to change its name from Atmosphere to ATM. "I don't think the climate in the scene was right for the word 'Atmosphere', which was a bit early '90s. By the mid nineties things had got more serious and you could be a more chic with the way you did things, so we shortened it. It was an easier logo and an easier brand."

It's now time to once and for all clarify ATM's notoriously sporadic appearances. I hope it wasn't because of how late I used to consign my pieces...
"Yes, the mag and I started slowing down, but the mag was my thing and wasn't about business and money, so I didn't want it out unless I was happy with it. It was like painting a picture or making a record in the ideal sense, where it doesn't leave the studio until it's finished. The day that I looked at an issue that I'd rushed and wasn't happy with would've been the day I started to loose soul in what I was doing. The mag was for the people, but also for me. I never seemed to take the word deadline seriously in the entire history of the mag, and all the advertisers that I've let down will agree, and it was all my fault. I wanted a pretty magazine more than anything. I wanted something I could be proud of."

Unfortunately, Frenzic did start to loose soul....
"Me operating a magazine has always been very closely intertwined with the DJing, and I did want some independent stature as a DJ, but my self esteem was low 'cause it started getting hard to get work. I didn't have the energy to go out and really grab it. When you've been doing what I've been doing for so long, you feel like you shouldn't have to, I've done my apprenticeship. But at the same time, I knew it was dog eat dog out there. At the start of 2005, I spoke to my agents, UMC, about doing a '13 Years Of ATM' tour. I knew they were busy so I took all their contacts and contacted all the promoters individually. It wasn't costing them anything, they just had to book me and the brand but it didn't really move. A couple of promoters were like, 'if you come down, I'll give you a drink', and I took that as a massive insult. I've put so much time and effort into this business, and for someone to come and treat me like a newcomer was very hard to take, and that was a major nail in the coffin for me."

So after 15 years of solid service, one of our scene's greatest unsung ambassadors decided to throw in the towel, not seeing any point in putting any more of his love and passion into something he felt hadn't rewarded him for all his hard work...
" You get people that start businesses and they sell them off for a profit, but this feels like I've just sold a lung. I've just put a loose cover over my emotions about Drum & Bass as I've dedicated a lot of my life to it. Admittedly I did get pissed off with the politics and the backbiting. There are a lot of people fighting for the same piece of cake, and the lengths that those people go to get that piece are phenomenal. There's so much cussing, jealousy, two-facedness and politics, and the motivation for all of that is wanting a certain tune before the next man or wanting to be booked instead of my man; it's all about personal gain. I think a lot of people have forgotten what it was all about in the first place; good vibes, good music, good times and a movement people can believe in and relate to. But I do believe the mag has gone into the right hands and it's going to continue in a proactive and productive fashion, and that's all I can ask for to be honest. As long as the mind set that I've put into the mag continues, I'd be happy with that."

And so we push up our lighters in the air and bid a fond farewell to the one like Jay Frenzic, a true Junglist Soldier. We wish him all the best of luck with his new Total Merchandise venture, although I wouldn't put my money against the old boy making a cameo appearance in the scene every once in a while. Once a Junglist, always a Junglist.



Noisia
The Young Pretenders

words: Francesco Caccamo

Over the years, there have been many producers who have acted as torchbearers for the harder, more futuristic side of Drum & Bass. Whether it be No U Turn, Ed Rush & Optical or Bad Company, it has always taken visionary artists and labels to capture the imagination, to renew and progress a sound, and to act as its figureheads. Whether or not the Dutch trio of Nik Roos, Martijn van Sonderen and Thijs de Vlieger, otherwise known as Noisia, have yet fulfilled these hallmarks is a matter of opinion, but the fact that they have sculpted some of the most significant slices of menacing, dark-side funk of the last few years has certainly seen the torch swung in their direction. The funny thing is, if they were to accept this torch, they would probably try making a reece out of the sound of it burning. That may sound humorous, but for a bunch of guys who make mid-range frequency layers out of a recording of a balloon being scraped, anything is possible. ATM caught up with Thijs, at 23 the eldest member of the trio, to get a definitive introduction to Noisia's vision...

Tell us about your social and cultural backgrounds?
We were all raised with a lot of art stuffed down our throats. Nik's home is an artistic one: his parents both teach in an Art School. Nik was never interested in musical instruments. As much as his parents tried to stimulate him, all he was interested in was the drums. Martijn had piano lessons for as long as he can remember, has played in bands on occasion, and was very active in his high school theatre. I dropped out of high school when he was 13, spent two years on the open seas as a sailor, and besides some general musical education in elementary school, has no musical training. He is a practicing samurai, currently looking for a master. He is also a qualified masseur.

How was Noisia born?
We were all in the same high school, and met through graffiti. Nik and I became best friends quite quickly after meeting, while Martijn and I used to skateboard together. Nik and Martijn also went to the same elementary school. At first Nik and I were just doing music to kill time. Martijn was producing Hip Hop with a friend, but also tried making tunes in any genre that he got excited about. When Martijn joined Noisia, Nik and I were already quite obsessed with Drum & Bass, and were completely focused on getting good at making it. For a while we pushed Martijn to focus on D&B, which he did. His Hip Hop projects got more and more serious as time passed and have now amounted to his involvement as a DJ and producer in a very successful project that crosses over between Opera and Hip Hop.

Tell us the story of how you got involved in the Drum & Bass scene and when you started getting noticed for your production talents?
In terms of the Drum & Bass, we were never involved in a scene until we signed up to online message boards. We were doing music strictly for ourselves when we started off, unaware of all the people around the world that loved the same thing we loved. I think we only started getting involved in the Dutch scene well after we'd been visiting international forums for a while. I think the first tune to get picked up for a label was the early version of 'Sandworm', or maybe 'Mindstorm'. Someone on a message board had noticed them and brought them to the attention of Anthony Mayhem, who signed them to Shadow Law. The first tune to actually come out was 'Tomahawk', which we made with Anthony. After 'Tomahawk', Nik started 'Silicon', and when we finished it the guy who signed 'Tomahawk' (Paul Reset of Nerve) wanted 'Silicon' as well.

Your first experiences of making music were experimental. At what point did these experiments gain a concrete musical direction?
I think experimentation is the most concrete musical direction there is for us right now. Everything that we already know is repetition and is not really the way forward. There's nothing wrong with repetition - the Renaissance brought forth amazing art, but was essentially a repetition of classic Greek and Roman aesthetic values - but I think experimenting is the only way of doing something worthwhile in music.

Even when you're experimenting to find someone else's sound, you're being creative. You're pushing to find ways towards a sound you don't know how to achieve. One of the best ways to find your own style is to at first try to sound like others. It takes a lot of technical ability to equal your idols, but in studying their technique to imitate it, you find other things that fascinate you and you get sidetracked. These sidetracks lead onto your own path. If you study biographies you'll see that almost every truly great artist is also a vivid admirer and started off by trying to copy someone else.

What is it about music above all other art forms that have attracted you to it as a transport for your thoughts and emotions? Is it the ultimate creative outlet?
Music and sound is at the same time the highest and lowest. It's very undescriptive: there's no melody or sound to describe 'river' or 'tree'. I think some classical composers tried to establish this with pastoral pieces, but the referentiality isn't nearly as obvious as in the visual arts or even literature. This is considered by some as music's weak point, but its abstractness is what I like most. I just love the energy some music gives me, and the feeling I get when I hear a very dirty but still controlled and beautiful sound. But usually for us, emotion isn't that important. We want our music to give people energy. I think if you portray emotion, you usually lose a lot of raw energy. This is why people love

Drum & Bass. It's very energetic music. But energy can also be created by melody, like in good Trance where the climax of a melodic build-up makes people go crazy on the dance floor. Emotion plays a very small role. I think our Drum & Bass compositions are 85% produced by our rational thinking, and 15% by chance.

You also produce Breaks and House as Hustle Athletics. Do you think the other genres you produce will ever gain prevalence over Drum & Bass and what is it about Drum & Bass over other forms of music that caught your attention?
The scariness of Drum & Bass is unrivalled by any other electronic genre as far as I know. We just love dark shit. A lot of other music is either too happy or dark in a too stupid way to get our appreciation. Also, Drum & Bass is the most energetic music I know of. There is no genre that makes me move as wildly as D&B. I think it's very possible that we're going to be making Drum & bass for a long, long time. We've now put so much time, energy and even love into it that it will be part of us for a long time. This doesn't mean that if something else jumps in our path, we wouldn't decide to go with it. We're in a very interesting project right now with a singer called Tasha Baxter that might need a lot of time and energy, if the potential can be realised. It's definitely looking good though!

Starting your own Vision imprint rather than signing to another label was a bold move, especially considering how in demand you must've been and how saturated the scene is with labels. Why the decision to go it alone rather than sign to another label?
There are a couple of reasons. First off, when you're on someone's label, the owner is the one who calls the shots. We want to be in charge of ourselves. We want to take the time that we need without feeling pressure to hurry. Labels are usually commercial ventures, and they need releases to stay alive. Some of them would rather put something unfinished out than wait for it to be finished. We don't like that mentality. The best way to avoid deadlines is by being the one that decides what the deadlines are.

Also, now we get to decide whether we do a single or album, CD or vinyl, etc. Labels also take a lot of money from a release. With your own label, you can keep the money yourself. When you want to focus on music, money is very important because it keeps you from having to do side-jobs. Then, we always knew we had to do something with the word 'Vision'. A label was the obvious choice! Also it adds a lot to your status to be independent instead of working for someone else. Having your own label means we can decide about the design as well. It's nice to have a good-looking package. We're very hard to please, but because one of us does the designing now, we can make sure everyone is pleased before we release it into the open.

Describe how tracks like 'Meditation' or 'The Tide', which apparently took a long time to make, came about, especially considering people often say it's all about catching a vibe and rolling a track out quickly?
When you know you have something on your hands that could be big, you don't care about rolling it out quickly. You want it to be the absolute best you can make it. We considered doing a tune with Bad Company to be a huge opportunity for us to work ourselves into the spotlight if we did a sick tune, so we gave it all we had at that moment. That meant leaving it for a week sometimes to go back into it with a clean slate and objectively judging every element. We changed 'Meditation' a lot of times, quite radically as well. We have some old clips of it that sound nothing like what it ended up like. But this determination to make it the best you can, can also mean waiting until you have enough rest in your head to dedicate yourself to such a lengthy process.

A tune can also be put on hold until we find that one magic sound that makes it all snap. For instance, the intro of 'The Tide' a sound we'd made from a couple of trumpet notes on a very scratchy Latin record. It was made I think two years before we started 'The Tide'. We always kept it somewhere, as something chilled to listen to now and then. Then when we needed an intro for 'The Tide', we knew it was going to have to be a sick intro. We'd just done 'Meditation', 'Messiah' remix, 'Believe' and 'Meedoen', so we were fed up of big orchestral epic intros, so we put the whole tune on hold until we had an idea for the intro. But just the drums for 'The Tide' took about two months to completely put together. 'The Tide' consists of many different breaks all processed to sound alike. Nik started it as an experiment: it turned into the launch of our own label.

What does the future hold for you as a group and as individuals, and what are your dreams and ambitions?
It would be very nice to be able to secure a position as artists for the rest of our lives. The prospect of making music for the rest of our lives is really nice. We are working hard to get to such a point where we can rest and know we are settled for a while. I'm planning a move into ballet choreography as well. Martijn is researching a whole new kind of space-travel. It's very secret, but the novelty has something to do with astral gas. Nik has been stuck with his head in the concrete for about two weeks, fed with tubes. The wall will have to be surgically removed from his head in a hospital. After his recovery period he will be brought home and Martijn and I will wear nurse outfits.

Check the 'Word On The Streets' section for news on all of Noisia's forthcoming projects

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Top Cat

Pussy Whop

words: Ollie Stoller pic: Marcus Tucker

You'd be hard pressed to find the appropriate term for an artist that is responsible for providing the voice for such influential anthems like 'Champion DJ' and 'Push Up Your Lighter' that defined a whole musical era that many consider as being instrumental in providing the foundation of Drum & Bass.

After a quiet spell, Top Cat has exploded back on to the scene in a big way with the mega tune 'Everyday', which caused and still causes some serious damage all over dance floors across the UK, reaching number two in the Dance singles chart. ATM caught up with Top Cat to discuss how he got into the music industry, his opinions on the emerging Grime scene, and why 2006 is set to be one of his biggest yet...

Easy Mr. Top Cat, could you tell ATM what your roots are and how you got into the industry?
I have been a Dancehall MC since 1982. When I first started out I was still a schoolboy. I originally started out as a DJ on a sound system in my area called Sledgehammer. Later on I became a DJ for the Viking Sound System and I had the opportunity to record a record for the first time, which was called 'Love Me Sess'. That tune was at number one in the Reggae charts for 6 weeks and I got 'Tune Of The Year' for that. That was my first introduction to becoming a professional artist.

Then I had the opportunity to work on different projects which included doing an album for Blacka Dread and I ended up joining the Sir Coxsone Sound with Tenor Fly, Daddy Freddy, and Jah Prento. After DJing for Sir Coxsone Sound for a little while, live sound systems died down. Tenor Fly and me started recording for Fashion Records, which was the premier UK Reggae label at the time. General Levy and Cutty Ranks were part of the camp, and I was getting my tunes produced by mans like Sly and Robbie them times there and from that I moved on to start my own label.

You were known as an established Reggae artist for quite a few years. How did the involvement with Jungle / D&B come about?
I moved from Fashion and started my own record label called 9 Lives Records around 1994. I had a successful year over '93/'94 where I had won 'Reggae DJ Of The Year'. At this time I was still putting out me and Tenor Fly's own Reggae tunes. The first two releases put out on 9 Lives Records were 'All Over Your Body' and 'Bump And Grind', which went to number one and number two in the Reggae charts. During that time Jungle was coming to the forefront with tunes like 'Incredible'.

Tenor Fly had worked with Rebel MC previously and was asked to do a Jungle tune with him called 'Ruffneck Fashion'. When Tenor went down to the studio to voice the tune, I went down with him and Rebel asked me to make a tune and it was there that I laid down my first Jungle tune, which was 'Champion DJ'. This tune was big tune inna Jungle dance those times.

From there, because Jungle was so hyped at the time, Fashion Records got some of my old Reggae tunes that I had voiced and they made an album of me and General Levy as we were both popular at the time. The album was called 'Rumble In The Jungle Part 1' and was General Levy meets Top Cat. The album did very well, with a couple of big hits coming off it, with the likes of DJ Rap having big hits from the album.

You took a break from the scene for a couple of years where you went a bit quiet. How come you came back and how has the scene changed in the time you have been away?
I came back because I love music. Music is what I do and I feel the time is right for vocals to come back into Jungle and D&B music. You need to have a face to the music. The instrumentals are bad on their own still, but can only go to a certain level. You need to have some faces in there to help promote and vocals is what people understand and really want to hear. Old skool man like Shabba D and Skibadee: you have to give respect to them man there. They have been around for years and are still making tune.

There have been a couple of Congo Natty nights recently in Brighton. Have you got any plans to tour the UK or overseas to promote the label?
Anybody who wants to see me live can check out my site on www.myspace.com/topcat. You will be able to see which parts of the country I will be performing at. Jungle has been of interest to the masses overseas for a long time and I have been going backwards and forwards to the point whereby people don't hear too much about what I am doing over here, but I am still doing my thing abroad.

I heard that your son is a Grime producer. Have you any plans to work with him and lay down vocals on a Grime track?
Grime is a next thing that is a UK music that is coming up. My son's got a couple of tracks which he has done on the Grime ting, and those tracks will be coming later on in the year so you have to watch for them ting there. Aside from that he is also producing Drum & Bass and Reggae. He is versatile in that way.

Are there any UK artists coming through that have caught your ear?
You have a producer called Smerkah who is part of my camp and he is coming through at the moment, so you have to watch for him. You have nuff new artists coming from London and moving for the cause and you have to respect them for that. Aside from Jungle you have the Grime scene with artists coming through like N.A.S.T.Y crew. The futures bright and it doesn't need to be orange: it's brighter than Orange!

Everyday blew up big time! Could you tell us what the message is?
It's a positive message not meant to glorify guns. That particular song is portraying a story about what ghetto life is like - "every day me get up there is a gun shot" - every day and every week you see some story in the paper about a shooting or an incident that has happened in the community where somebody has got hurt and I basically have done a song which explains the whole scenario.

Watch out for a new Reggae album which will be released 'round about May time. Also watch out for the Top Cat solo album.

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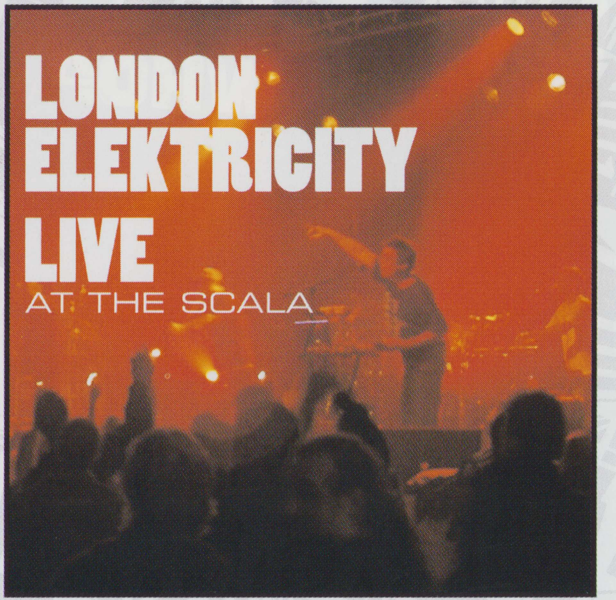

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10

Total Science
The Appliance of Science

words: Ben Hobson pic: Cleveland Aaron

It seems that Smithy and Quiffy, otherwise known as Total Science, have been rather busy of late, what with making albums, starting wars with Brazil, re-launching labels and generally loitering with the intent outside their local Co-Op. ATM met up with the Oxford duo to catch up with all the C.I.A. camp's latest happenings, and where better to meet than at an Indian restaurant called the Gaylord. The jokes were endless.

Right then gents, we've just entered the Gaylord. How are you feeling about that?
Smithy: (Laughs) Good to middle, good to middle, I'm happy!

Your new album is due out shortly and it's a pretty eclectic affair. Did you want to take a step back from the usual things that you're known for doing?
Smithy: We wanted to get across that we don't just make Drum & Bass and that we can do a bit of everything. We've been doing these Hip Hop and Modern Soul tracks for a couple of years, but haven't released anything, so we wanted to get that across and the best way to do that was with what we're doing now: a collection of it all instead of just a Drum & Bass album.

Was there a conscious decision to avoid putting straight up dance floor tracks on the album?
Smithy: There is dance floor stuff on there, but we wanted to show what we can do, what we have been doing and to involve a few other people from other scenes like Craze, and people from Hip Hop that we like and appreciate.

Quiffy: Firstly, it had to be an album that you could listen to from start to finish, regardless of whether you're into Drum & bass or not, and secondly just to show what we could do. We're really happy with it.

Is it the best work you've done to date?
Smithy: It's the best collection of records we've done, and as a full CD it's easily the best album we've done personally, this millennium anyway. We've teamed up with people we appreciate and we wanted to produce stuff we're into so that's why we've got the Modern Soul and the artists that we love on there.

Here's the real tester: if you had to pick one track off the album as your favourite, which would it be?
Smithy: My favourite is 'Soul Patrol' which is the one we did with Conrad. I loved doing the loop, I got really into it and then forgot about it. About six months later, and Conrad did his bit over the top of it and made it a completely different track, That's the tune for me.

Quiffy: I'm going to have to say two; one from a production point of view and the other from an enjoyment point of view. Production-wise it's 'Never Had A Dream', and for pure enjoyment it was 'All One Twin'. I was away and had done some beats for Paul (Smithy), and when I came back he'd done this tune over these beats and it was really good. It needed some tweaks, but coming in on it half way was like going to work on a new tune. I still get tingles when I play it out, so it must be good.

Beyond the album, a little bird told me you're teaming up with Marky on some new ventures. What's that all about?
Smithy: It started off with Marky wanting to remix 'Dee Pee', which was a track we had out on Soul:R a few years ago, and him and XRS did a great job on that. I then thought I'd love to do 'Closer', as that is one of my favourite tunes they've done. We had a pop at that, offered it to Marcus (Intalex), but he was cool with us putting it out, so we decided to get together as labels and start this battle remix thing, which we're hopefully going to continue throughout the year. The idea is just remix tunes and do a little Oxford versus Sao Paulo battle.

It's good to hear you've got busy times ahead. However you've been quite quiet in recent years. What's the reason for this?
Quiffy: We've just been getting back into making tunes really. I've done quite a bit on my own (Q Project's album is out in August), and it's literally been getting back into the music. We went from hardware to software in the studio, had loads of DJ bookings and then we just locked ourselves in to get it absolutely nailed, rather than just doing loads of twelve's, we thought we'd save all the tunes, keep them together and keep the label ticking over, plus we had DJ bookings so that was cool. We just wanted to bring out a really good Total Science album.

And jolly good it is too. The album has put you back in the limelight once again, but considering you've been involved in the scene for so long, your coverage in the press have been quite limited?
Smithy: We don't really think about the press that much, and the fact that we were simply too busy in the studio to push ourselves on it. It's only been in the last year or so that we've actually realised that we don't just want to make volumes of music, but actually push the stuff that we're doing as well.

Quiffy: I think it might be why we've lasted so long, as we haven't been in everyone faces all the time. When we have nothing to say we just make tunes! We've got to a stage now though that we've got something to say and what we're saying is that we've got so much to offer right now. Plus it's such a good time too. From Calibre to Subfocus, everybody is playing a bit of everybody else's music, and that hasn't happened for a while.

So you're feeling the scene at the moment, even with its sub genres and little trends?
Smithy: Drum & Bass is Drum & Bass, you know. If you get booked to play Drum & Bass and someone asks for a liquid set, I'll do it, but it's all the same music at the end of the day. I love being booked to play out full stop, whatever a promoter might want!

Beyond making new albums and battling Sao Paulo, what else is happening?
Smithy: We're working with the State Of Mind guys from New Zealand at the moment. They're really good and they want to work with us so that's cool. We've got more releases on Advance, which is just good quality music, and that's what we want really.

Quiffy: We also had an old Broken Beat and House label called Skin Deep a few years ago, and we're going to re-launch that this year with more of the Modern Soul and Hip Hop stuff on it. Also, we've just signed up to iTunes so we'll be getting the back catalogue on there!

I think that's enough shameless self promotion for one interview, plus it's happy hour at the Gaylord, so it's time to get the drinks in. Who ordered the Pina Colada?

Total Science's album 'Mars Needs Total Science' is out now on C.I.A and will be preceded by the single 'Never Had A Dream', with Gridlok's 'Squash' remix on the flip.

QUICK FIRE QUESTION ROUND

Beats or Bass?
Beats

Clipz or Die?
Roni

You or Roni Size
Die

Greatest foreign important to the Premier League?
Cantona

Favourite drink?
Vodka and Cranberry

Pharrell or Kanye
Pharrell

Biggest regret?
Everything is a learning curve. Being impatient with my music sometimes.

Broccoli or Spinach
Spinach

Fabric or Ministry Of Sound
The End

Halle Berry or Nia Long
Halle Berry

Opera Winfrey or Jada Pinket?
Opera Winfrey

Kelly Rowland or Rihanna?
Neither, Soma Hiyak

One tune that never leaves your box?
My bag changes a lot, but I've started putting in the old classics like Warhead original and Quest

Last time you had a McDonalds?
1986, as soon as Public Enemy

words: Jordan V pic: Cleveland Aaron

KRUST
coming full cycle

Some artists welcome and even get wrapped up in the praise, adoration and furore that can surround them and their egos. Some artists get deluded and succumb to the vacuum that fame and fortune can bring. But some artists remember the true value of their profession, not taking it and the people involved in it for granted. Some, in fact very few, have the ability to make music that makes people do one of two things; think or react. Krust is one of those people – but after all he does have the 'Hidden Knowledge.'

Making an album for Krust is not a difficult objective. This veteran has been around long enough to make it make a 12 track album full of club bangers that will get played more times than a re-run of that Den and Angie Christmas episode on UK Gold. But it wouldn't in this throw-away culture of DJing we now live in it would be forgotten about within six months and more importantly it wouldn't be a showcase of what Krust, is really about. Krust is currently on tour with his LP, 'Hidden Knowledge'; Live determined to get his music heard in as many forms as possible.

"I've just finished my first live show in Birmingham with Hollie G and MC Rich and it went well." Krust is looking his usual lackadaisacal and casual (sometimes too casual) self as I hook up with him for a chat about the tour. "Birmingham is a good spot, I've played at Medicine Bar there quite a few times and it's a mixed crowd, but they like the music and it was a good place to begin, we got a lot of good feedback. Then we went to Eindoven in Holland played at this festival out there, a technology themed one, with Robots DJing and all kinds of stuff. Unfortunately we arrived there quite late, so we missed most of it, but it looked interesting and it was a big venue. We came on after the main Techo act, so it was a bit weird, but I like the idea of that."

With very few raves daring to provide genres of music out of the norm, Krust feels strongly about bringing a complete show and giving them the vibe of yesteryear. "I think the days of playing one genre of music, all night have long gone. I think the idea of what music is and what it can be, have to be experienced in all it's formats, no matter what music it is and sometimes you have to force that on people just for them to get it. That's where I came from, I came form a background where you'd go to a house party and you'd hear Rock tunes, Hip Hop tunes, House tunes and then a Reggae tune and people liked that. You'd leave singing melodies in your head and that's the vibe that I'm about; the cross section of music, atmosphere and people. You wouldn't just get one brand of people, so for me it was a good festival."

But his time in the capital city is not devoted to his live project, but for another passion he has always had. "I'm down here in London to meet with a few people regarding a photography exhibition I'm starting in Bristol and London, sorting out things like print costs and canvas sizes. I haven't ever done anything like this before, but it's interesting." Krust reveals that this isn't just some midlife fad, but something that has grabbed his interest from when he first started gigging. "What I've been doing over the last 10-15 years is taking pictures. From the Represent tour to the very first Full Cycle tour we did with Dynamite and Roni (Size) in a Renault Cleo across Europe; that was a fucking nightmare, but it was fun. My ideas about pictures aren't really 'sit here and wait for this to happen' I just take pictures. If I see it, I snap it. I'm not one for setting up the perfect shot; I'm about the vibe and energy there and then and I'd just shoot, shoot, shoot and when I'd get them back, I'd be like 'Wow' and that's the vibe I've been on."

It wasn't long until people took a shine to his work and encouraged him to get it out there.
"I've just been collecting and collecting over the years and people have been saying 'yeah, you should do something with that.' So I've been spending a lot of time sorting through them establishing what one's can work and what one's can't, but it's looking good." Like music, it was all the elements that make it up, that fascinated him. "I've got so many different cameras. I used to have a Cannon Ixes, I had a Russian camera and this classic camera and different Polaroid's, I just love 'em, I love the format and how they work. To me when you take pictures with the old ones, it's kind of like vinyl versus digital, with the old cameras you get that warmth and vibe and energy and I love that. I've got a digital camera and I do like it, 'cos it's spontaneous and instant, but you don't get the feeling."

Krust explains that he spent a lot of time, conceptualising this album and admits he had to stop and take note of what was happening around him; not only in the music industry, but world at large.
"From start to finish the whole idea is about awareness, it's about opening up some new possibilities about the way the mind works and the way we think about ourselves and our environment, the way we think about the planet and the way we communicate. At the beginning I just wrote down some names and then wrote the music and then I was like 'what do I really wanna do?' So I made a few things that were alright, but what I really wanted to do was re-represent that vibe from back in the day, 'Soul In Motion,' '12 Minutes,' 'True Stories,' that was the vibe I was really looking for and those tunes had more meaning as well. They were more about a period in time, so I wanted to take it back a notch and make some music that was Drum & Bass influenced and not Drum & Bass with a bit of music in it."

Reading a lot has helped Krust to really grasp what direction he wants to take his life and music.
"I've been reading a lot recently about the mind, the consciousness, and awareness and it's quite obvious what's happening at the moment in the planet. We're suffering from all kinds of mad shit with the climate change and people need to wake up a bit and take a bit of responsibility for what they're doing. So this is probably my take on it all and how I see things. I've specifically called every track a name of meaning. For instance Hidden Knowledge; there's a lot more knowledge out there deliberately hidden from us and once you gain that knowledge you can change a lot of things.

There's another tune called Internal Dialouge' which is about the constant chatter in your mind when you're trying to focus, so people meditate and do yoga and that quietens down the mind and gives you clarity of mind. We live in this manic world where we just do have time to do anything and so we're all stuck in the rat race, worrying about how we're gonna pay the bills. If you just take a step back and take a look at what's going, you'll start to see something else coming at you and that's where I'm coming from; that other place. Mystery School; is a place back in the Egyptian time where you'd go and you learn about the mysteries of life. You'd learn about the stars and the universe and that was a great civilisation, cos they were way ahead. We're taught about Maths and English and those skills don't do you anything in the wider world, these little indigenous kids are taught life skills and that's the difference.

So why has it taken so long for one of Jungle music's favourite producers, to make this album?
I was bored! I wasn't hearing anything out there that was inspiring. I've been doing this since I was 14, so to keep going a keep being inspired can sometimes be hard. I can make tunes all day, but to create something that I like and am happy with, is another issue. The reason I wanted to make this album was because I wanted to create something that was me! It had to be Full Cycle music firstly, classic Full Cycle music. It was important that every track I made I could say ' I'm proud of and no fillers. I've written conceptual tracks that have meaning and do me, the label and the boys (Full Cycle) justice. The motivation took a while to come and to make some good music, not just 10 dance floor bangers, I love that shit, but I wanted to make some deeper meaning music, stuff you could close your eyes to and visualise pictures."

Listening to this album, it's obvious the live element of music is important to you?
"Yeah, I think you just have to take music wherever it's able to go. You have to go to the next level whatever you capable of. I like working with Drummers. We've got a Drummer UV and being around that and seeing how that set up worked and then doing Represent and then going on the road with a bass player and drummer and vocalist, it opens up your ideas about what you can and can't do. If you listen to a lot of jungle now, a lot of it is live drum and instruments. If you can do and make it work, then do it. I love a lot of the digital stuff, but prefer the analogue stuff. I love the freedom a bass player or drummer has to freestyle and do their thing. When I see these guys come in and do their thing, I love that, the feel, the texture. Then you take these beats and sounds and chop them up and use them in a way there not suppose to be used, that's jungle!"

Full Cycle TV?
"That was born out of just travelling around with a camera having a laugh and then me and my brother sat down and thought about what we wanna do with all this material. So we decided that we wanted a vehicle to channel it. So we started to interview people that inspired us to make the music we did. Guys like Kenny Dope, Grand Master Flash, Chuck D, Arthur Baker, Gza, Ed Rush & Optical and we wanted to paint a picture that these are the guys that jungle producers were inspired by. We wanted to show a road map of where we came from and our roots. That started about five years ago. We met these guys who were on the same thinking as us, we gave them all the footage, they chopped it up and got it up on the Full Cycle site about three weeks ago. There's an introduction to the label, documentaries and some videos too."

The integration of the FC camp is quite a natural one when it comes to making beats. They all keep an eye on each other's music, getting involved when the vibe is right. "How we used to do it was, we'd sit down and decide what we needed. One person would collect samples, one person would edit them and put them in and we'd all just catch vibes. We'd just walk into the studio, smoke a split and see what someone else is doing and just get involved."

So who's good at what?
"Roni's consistent, he's got mad energy. He's got good vision. He'll just be like 'yeah, yeah let's do this.' Die is very intricate, pays at attention to detail.. He'll edit, edit, edit all day, he like to really get involved. Clipz is a bit of everything; he's the new breed. But he's come through a different way to us, he went to college and studied it. He's very technical, he knows a lot about frequencies and how to manipulate sounds in different ways. It's interesting to see the way he works. He works differently to the rest of us. He knows the finer and softer way of making a sound, sound right, whereas the rest of us are quite old skool [imitates a hammer and chisel], 'it's supposed to work, it better work.' When we started making this music, it wasn't called Drum & Bass; there weren't any courses you could go on. I found one once, but it cost something like £12,000! Where the fuck am I gonna find £12,000? I spent six years, at Smith & Mighty a studio at the back, just watching an listening and that's where I did my apprenticeship. I watched how they EQed and how they formed sounds. Roni did the same. That was our schooling."

Why the return of Dope Dragon?
"Too many tunes to put out and more to the point, too many tunes that didn't fit on Full Cycle. Full Cycle is about the music and the rollers. Dope Dragon is about Bangers! The tunes for the weekend.

'Hidden Knowledge' is out in June on Full Cycle

bm soho

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Design by Atum Studios

NICKY BLACKMARKET
THE BEST UNDISCOVERED LEFT BACK

words & pic: Jordan V

Yeah, ok we know he runs one of the most successful record shops for underground music and has done so for the best part of 13 years, yadda, yadda, yadda. But despite being one of the few artists who still plays with his heart on his sleeve, donning that smile wider than Brighton pier, not all is well with Mr Blackmarket... he supports Queens Park Rangers!!! ATM decided with it being World Cup year, we'd a have a chat about his other passion. Let's talk football.

Why QPR?
I grew up living in Marylebone and there's it's mainly QPR supporters and some of my mates would be like 'come and watch the football at Loftus Road with us.' So I was like 'Ok' and bang the rest is history. It's a family club, Terry Venables was manager at the time and there was a little vibe there, 'cos football then wasn't like football now. We brought through players like David Seaman, he started here.

How you doing this year?
We're very hot and cold this year. We were right up there and now, we're about midtable. But we have a new manager, who's been given a chance but for what we have we're doing ok. We'll see what he can do over the summer and next year.

Do you get to go to many games?
In the past yes, but this season not as many as I'd like to, 'cos I'm just so busy. I'm like the last of the Mohicans, everyone runs a label and nights and ok, I've got the shop, but I'm just a DJ and to still be doing what I'm doing is an achievement for me. I'm as busy as ever, but it does mean that I don't get to do other things that I enjoy, but hey, I do a job that I love.

Why do you think your still at the top of your game, despite not running a club night, several labels or producing?
Firstly I've been blessed and I think that I have the right attitude. I'm a DJ that plays for the people and no disrespect to producer- DJs, but some may play a certain style for this reason or that, but I'm a DJ who plays for the dance floor. I play what the public want 'cos if you're not playing what the crowd want, recognised and popular music the dance is fucked and it's gonna die.

Do you know if any of the supporters here like Drum & Bass music?
Yeah, some do. I see some QPR fans at the clubs and 'I'm like hey,' I find it quite funny.

Who you backing for the World Cup?
I think we (England) have a great chance of winning it. I feel sorry for Sven, 'cos it's like he's been hounded out and at the end of the day; it's only the players it's going to affect. He was offered X amount of money and he took it, so what, that's just human nature. Most of us would have done the same. The tabloid media, jumping on his back, when they do that, it was really bad. The timing is only detrimental to the team, I wouldn't have said anything, just let him get on with his job.

Who should be the next England manager?
Martin O'Neill. People who come into the shop (Blackmarket Records) all say the same too. He's from the Brian Clough schooling, he's the best manager England never had. Martin would be good because he has a very respectable reputation as a manager, bringing lower league teams to the big time. I don't think it should be some Johnny foreigner, simply 'cos it needs to be someone who knows the English game and players inside out.

FANTASY DRUM & BASS FOOTBALL TEAM

GK. MC DETT
RB. PROFILE
CB. EASTMAN
CB. PEDRO
LB. NICKY BLACKMARKET
RW. SHABBA D
MC. BROCKIE
MC. MICKEY FINN
RW. IC3
CF. MAMPI SWIFT
CF. JEFF (MOVING FUSION)
MANAGER: GOLDIE

To coincide with the World Cup, Nicky is heading over to Germany, where he will be playing the hottest D&B dancefloor smashers to celebrate England's victories on the following dates:

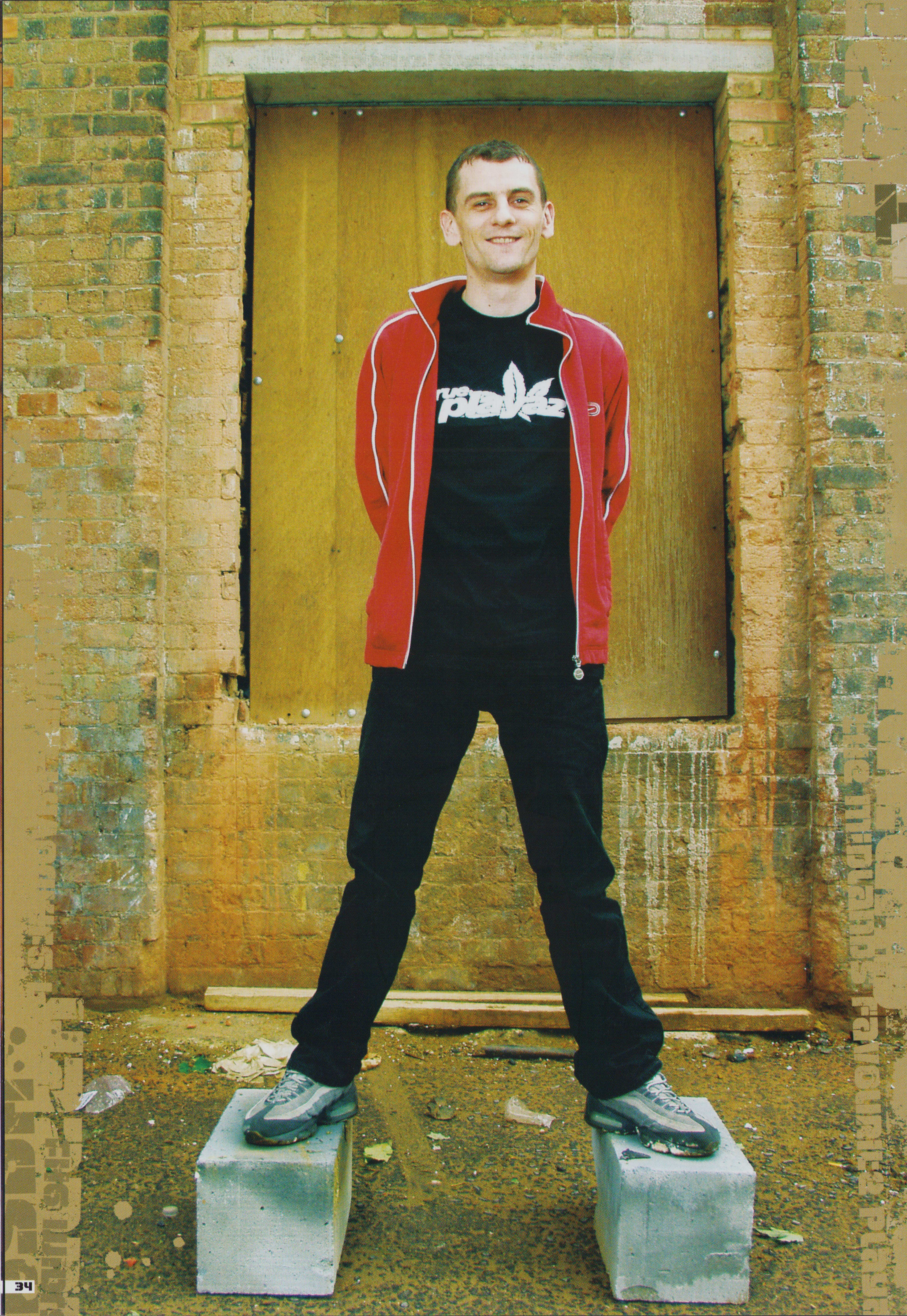
10 June: England vs Paraguay, Frankfurt
Catch Nicky Blackmarket at Celler

15 June England vs Trinidad and Tobago, Nuremberg
Catch Nicky at Mainheim, Royal Rumble on 16 June

20 June England vs Sweeden, Cologne
Catch Nicky at Nuemburg on 23 June

*should England progress to the knockout stages check official England FA website for more details.

You can also catch Nicky on the following dates:
30 June in Hanover, 1 July in Stuttgart, 7 July in Geeson, 8 July in Bremen.



HAZARD
the midlands favourite playa

words: Chris Ratcliffe pic: Cleveland Aaron

Building his reputation up from scratch has been a long and hard process for 29-year-old Scott Malloy, a.k.a. Hazard. Yet it seems that all his hard work is beginning to pay off. As I sat in his studio/bedroom on the top floor of his mum's house, he shares with me his story of going from a teenage school drop out, to a talented and successful Drum and Bass DJ over a cup of tea and a cigarette. Leaving school at the age of 16, Hazard got life's rough side thrown at him. Working at building sites, chip shops, café's and various other mundane places for years, he has certainly done his fair share of graft and laid his foundations before getting it good, showing us that the life of a DJ isn't as easy to gain as some may think.

When speaking to him, I first of all found out that his roots seem to lie in Ragga and Hip Hop and it was through his friends that his passion for Drum and Bass started to grow. "All my mates started liking rave music and it wasn't for me to begin with, it was too noisy. Then I rave started getting a bit Ragga'ry and that's when I started getting into it because I liked all the beats but not all the noise to begin with. I just started to embrace it all and enjoyed the concept of mixing a bit of Ragga and a bit of Dance music, which then had a bit of a Breakbeat sound to it."

Hazard had already decided that he wanted to be a DJ before leaving school and saved up to buy his first turntable. 'It was a Technics, but just a cheap one that you get with a stereo for your house. It had a pitch control on it, which was great. I think I paid about £35 for it off a mate, which was a lot of money back then." Starting off with just this one deck he soon learnt that you actually need to start mixing. After gaining a vague knowledge on how to mix from friends, Hazard started working on radio and soon secured himself some shows for Kool FM after showing them what he could do. After his first tables fell apart he didn't really have any others for the next ten years and just practiced when he was on the radio; "I learnt so much being on Kool FM, learning what everyone else likes, learning that you can try new things on the radio."

Whilst the young and enthusiastic Hazard was at Kool, he was also trying his hardest to get his music out there. With little equipment and experience this was obviously a gruelling task by anyone's standards. Working with Formation at the time seemed to spur him forward and helped him along the way, improving his skills and teaching him more about the industry. Then things began to suddenly fall into place and the local Birmingham clubs were snapping him up for their nights.

This learning curve was long and slow, yet with help from Kool FM and Formation to name a few, the Hazard name began to spread as he played at more venues across the country and his demos were beginning to be recognised by the big wigs. Scott suddenly found himself in the deep end when contacted out of the blue by Hype, who was quick to recognise the potential in Hazard and was snapped up by True Playaz. This happened only three years ago and Hazard found that he was exactly where he had always wanted to be, but didn't know quite how to deal with it.

With this sudden reality shock came a lot of confusion and pressure. Luckily Hype was close by, who helped Hazard through the world of Playaz introducing him to new concepts and guiding him through what he had experienced and done when he was in Hazard's position. This correspondence with Hype soon grew into a great friendship.

When asking Hazard about his relationship with Hype he replied, "He's like a big brother, if I need something all my mates say 'why don't you ask your dad, and they're all on about Hype." Whilst explaining this, he showed off his big board of mixing and producing equipment, which I'm told has mainly been provided by Hype. The close friendship between the two would allude that there would be some collaboration to come out of it. Yet at present it doesn't seem to be on the cards, but Hazard thinks that they will sort something out for the future and didn't seem very willing to incriminate himself too much about the details at present.

As far as collaborations with other artists go, Hazard has taken a new stance on the subject and grins enthusiastically at the thought of the pieces he is working on at present with Clipz, Distorted Minds and Generation Dub. In the past he had never seemed that interested in doing collaborations and even seemed to be against the idea as he was doing his own thing.

After these present collaborations, Hazard just plans to go back to doing his own thing, "maybe in the future I will do more but I'm just trying to spread out a little bit but not too much, as I like my own space." Focusing on his own work we should see some big developments in this artist, So many might be interested to know if there are plans for an album. "Im feeling now that I'm more ready to do an album and Hype wants me to do one, but only when I feel ready. I feel that the Hazard name could support and album now but I've just got to get used to this new software. I'm using Logic at the moment, so when I've got my head around it and cracked it then I'll look towards doing the album."

Even though he insists in a very modest tone that he has a lot to learn, Hazard has already pumped out some huge tunes. Starting off with a relatively small track called 'Jayden', named after his son of eight years, he swiftly moved on to produce undoubtedly one of his biggest tunes of 2005, 'Selector.' Hazard wasn't even going to send the tunes to Hype until he realised that 'Selector' was a bit different and slogged his guts out to finish it off and get it out there. Even when it was done, Hazard told me that he was 'a bit shy in showing people his music and thought they wouldn't accept it'.

"Use you Brain' turned out to be the big impact tune and then 'Selector' was on the other side and people slowly started to play that; now they are still playing it and it has been over a year since it came out." Obviously when this all happened, Hazard started to realise his position in the scene, yet without the internet he didn't really get to hear what people were saying about him and it was only through his friends that he heard the reactions that people had.

When someone gets to this stage in their musical career it often brings on a wave of arrogance and greed, yet Hazard was quick to reassure me that he hasn't forgotten where he comes from and after being introduced to most of his family, it seems that this family environment is the best possible surroundings for his work. With his studio at present being in his mum's house it means that he has a more comfortable environment to work in which helps with the pressures of having to travel to work every day. At present Hazard is living with his girlfriend at her mum's and sorting out getting their own place. His roots are firmly set in Birmingham, yet this hasn't stopped him from spreading his wings and pushing his music through a variety of labels and countries, spreading his name throughout the scene without committing himself too much to one particular label.

At present he is floating around between Ganja, Playaz and Frontline. As he was personally signed to Playaz by Hype he does a lot for him and gives him what he wants, yet still Hazard goes around between the labels to finish off contracts. Aside from these big name labels, he has been running his own two at the same time; Radius and R Sound. "Radius was mine before I signed to Playaz, and R Sound I invented to help out people who were having trouble getting tunes out and these people often don't get a good deal when they do get a tune out."

It is evident from this that Hazard is giving a lot back to the scene at present and to his local city of Birmingham, where he was born and bread. He seems to have a great passion for the city, yet recently there has been a certain amount of trouble in the area often associated with Drum and Bass nights. It seems that promoters come and go in Birmingham and the scene can be a bit rough sometimes, but he reassured me that; 'when there's a rave in Birmingham and it's a good rave, it's an absolutely amazing rave.' He continues to explain that the general trouble at some of the Birmingham nights is mainly due to the lack of security. Some of it is just one of those things that happens. A lot of the security treat people like crap so they retaliate, you have to be nice to people and the security generally aren't."

However, Birmingham isn't the whole world for as he flies about it could be assumed that he would be gradually moving down to London such as many DJ's have done in the past. Yet this doesn't seem to be the plan for Hazard as he talked about hating London as a city. "I enjoy driving and you can't drive in London. I would probably never move out of Birmingham and if I did it would be on the outskirts. This is where I grew up and this is what I know."

Never the less travelling is something he definitely he enjoys. Visiting Brazil, Japan, Canada and all over Europe just to name a few, it seems that he has always received great reception, at some places more extreme than others. "A lot of it is exaggerated in some countries where people want autographs and they're screaming, compared to the UK where the most outrageous fans you get is the occasional autograph. Such as in Brazil, it was insane where even my mate was signing autographs just because he was with me, and I'm talking hundreds of autographs where you signing toilet paper, shoes and skin. It was a humbling feeling, realising how little money they had and they had saved up to get in and had no money for a drink."

When I asked Hazard about his favourite producers and DJ's that he has met worldwide he singled out the Valve crew. "Lemon D and Dillinja know their stuff. Myself and this new generation of DJ's such as Clipz and Generation Dub have still got some of this to learn, but there are so many different styles you cant just big up one DJ."

The future holds a lot for Hazard, and he is looking forward to seeing a lot more of the world as well as producing some more top notch Drum and Bass. When quizzing him about the future, Hazard seemed to take a relatively laid back approach. '"At the end of the day this is what I do for a living but I want to have fun whilst doing it. If I'm not having fun, I'll change my living, but I'm having too much fun at the moment to even contemplate that."

With help and support from all of his friends and family there is a bright future ahead.

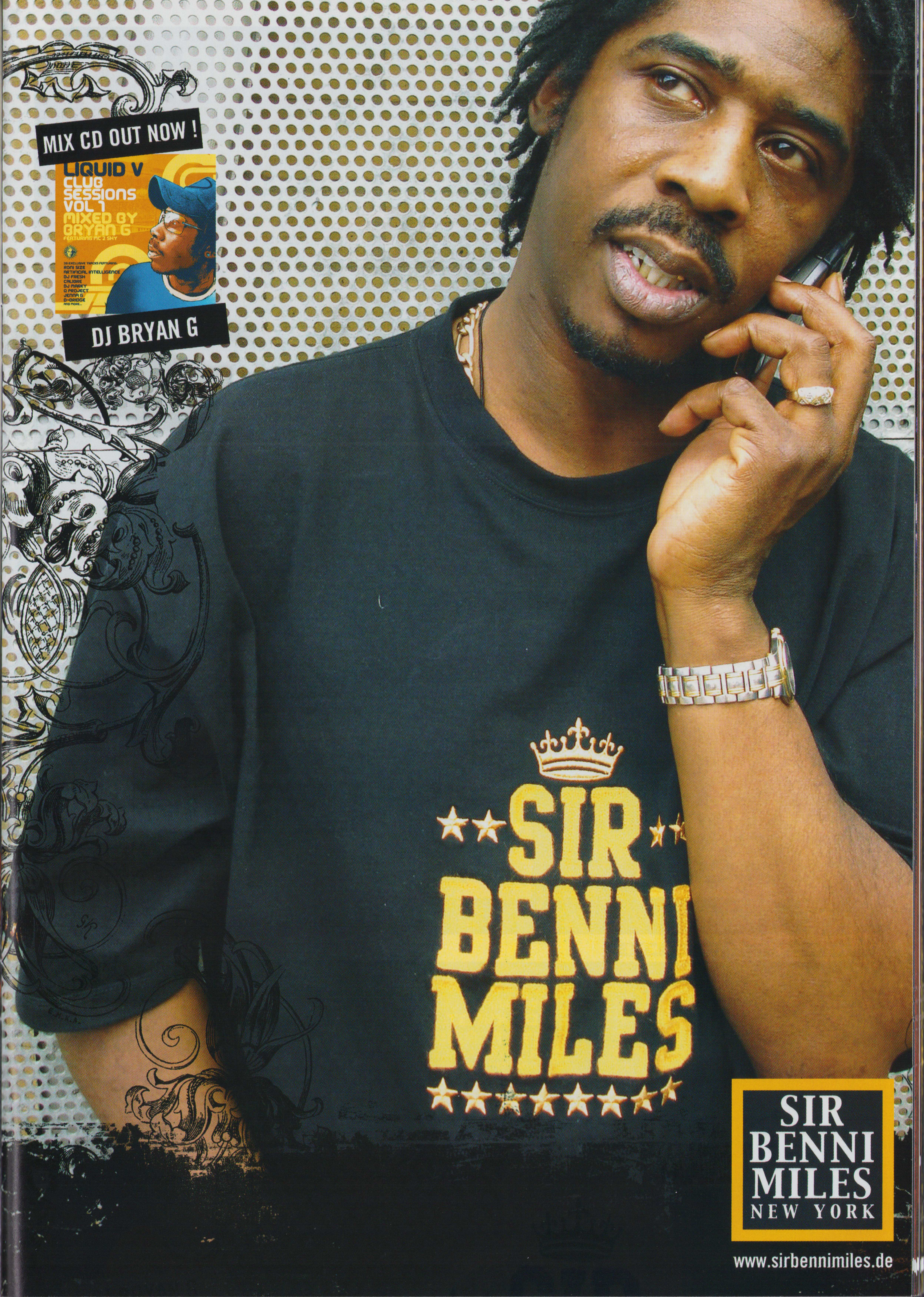
Jenna G wears South Pole Posh Punk Basic Tank Top. Spring / Summer 2006. UK RRP: £14.95

THREADS

Deezism wears South Pole Romantic Vintage Scoop Neck T-Shirt. Spring/Summer 2006. UK RRP: £14.95

Generation Dub wear
Left: SKU11 'Wide Knit' Jumper and 'DNA1' Ltd edition Night Vision camo Jacket
Right: LR01 'Lisa' Classic Camo Jacket.

Stylist: Zezi Ifore
Pics: Becky Maynes
Pics taken at The Old Truman Brewery, 91 Brick Lane, London E1 6QL



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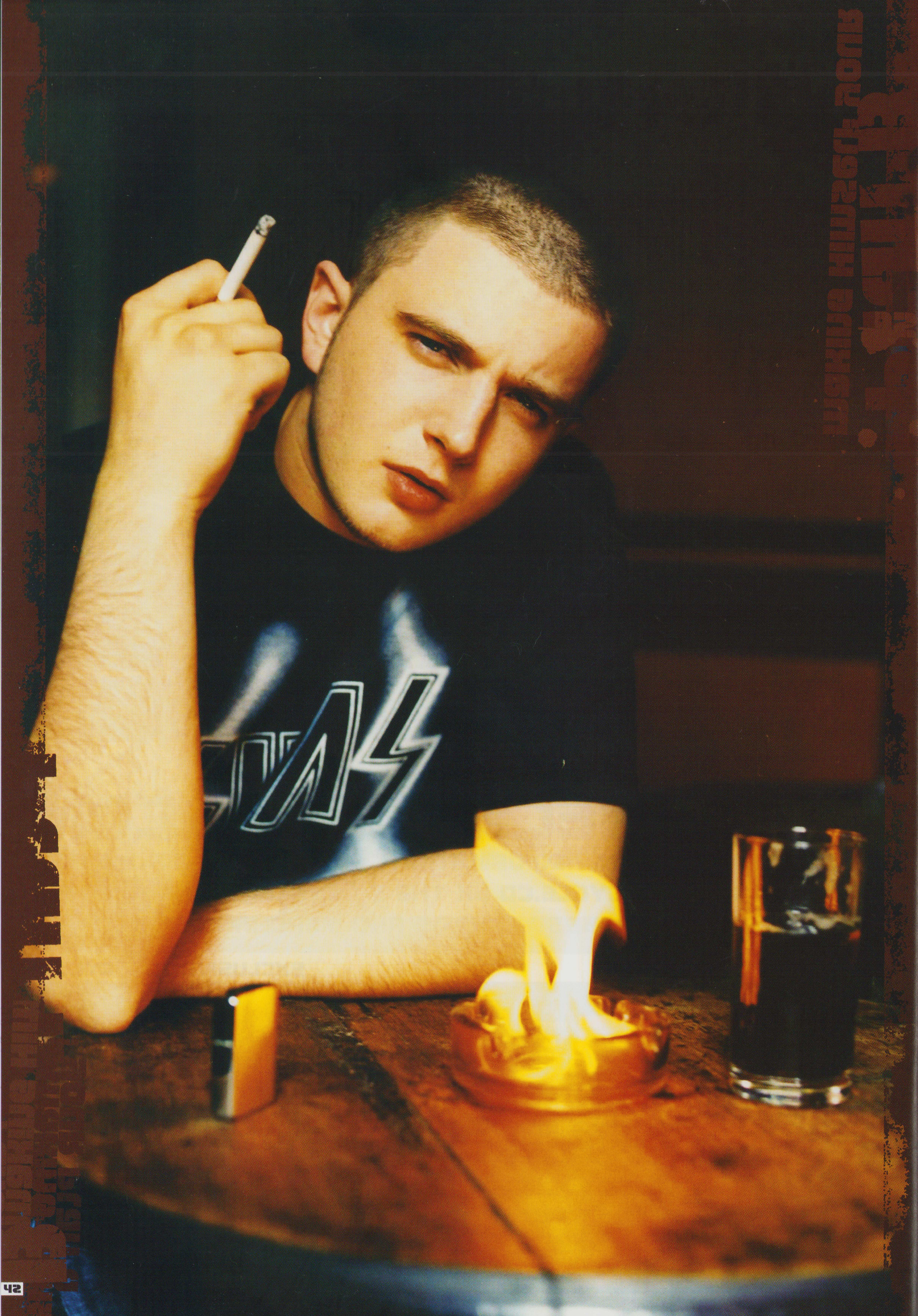


Plan B

making himself your plan a

words: Jesse Keene

The UK Hip Hop scene has had its share of groundbreaking artists over the years. Some have found a wider appeal, with acts like Hijack, Roots Manuva, Black Twang, Skitz, Rodney-P and Task Force heading the forefront of the ever bubbling movement, although none of these have ever really been given the credit they're truly due. Plan B may well change all that. An MC and song writer from Forest Gate, East London, he's not your average MC by a long shot and combines his skill on the guitar with story telling and witty lyricism to deliver an acoustic style of Hip Hop, which has now gained him notoriety beyond the underground scene's inner circle. He describes his music as a "new sound" and it truly is, although some do seek to compare him to the likes of Eminem and The Streets. Plan B would consider this a way of pigeonholing him and those familiar with his musical styling will tell you he is as diverse and as untypical as they come. An awkward man to track down due to a heavy touring and recording schedule, ATM managed to grab an insight, after much negotiation, into what has catapulted this talented individual into the limelight…

Firstly I would like to ask you about the style of your music. You have been described as inspiring empathy but also as being somewhat ego-less in your approach. Do you feel that's a fair comment?
I think it's because I portray different characters a lot of the time. I do that to try and bring the focus away from me as a rapper. A lot of MCs are all about them you know! Who they are and how they're gonna change things. I'm more about the art. I love Hip Hop and I love the art of telling stories, so I think in a way my personal life and me is sometimes detached from my songs 'cause they have to be. My tunes are not always about me so in that sense there is not much of an ego there. I'm kinda playing on the egos of other people, but on the other hand there are songs that are personal to me and I think I let my ego show on those. A lot of the subject matter is based around me feeling like I'm backed into a corner or me going through some kind of struggle and that's usually when your ego coming out. It's also important to have that side of your persona just to get through life and to give you confidence: a sort of "I don't take no shit" attitude.

You have been busy in the studio working on your debut full-length album. Can you talk about whom you've been working with and also how involved you were with the production side of things?
I have been working on this project for two years and when I first signed this deal I had never tried my hand at producing. I found that the people who I worked with in the earlier days did not give me the sound that I wanted so I started to do the production myself. Then I was running into walls and obstacles, as I did not have much experience with the equipment. Eventually I hooked up with Frazier T Smith who had done production for a couple of Craig David's tracks and he's also Craig's guitarist. So I released my first 7" with the tracks 'Kidz' and 'Dead Buried' which Frazier produced. From there I met up with a guy called Paul Epworth who produced the Bloc Party record. I worked with him on the track 'No Good' and then after about two years I realised I had gained enough experience to do shit myself. So I would say around 70% of the album, maybe more, is my own production. I have incorporated a lot of live stuff into the project with my drummer Cassel who has laid down quite a few of the beats, and I've got Harry who plays the cello on a couple of tracks as well. It's just really been a case of me recording stuff on my phone, little melodies and that, and then getting the musicians in and singing it back to them, and then mixing it all down together. Obviously it's been hard as it's my first time at doing anything like this so mixing the tracks and putting stuff together has been taking hours.

Did it feel good to do all that off your own back and get that experience under your belt?
Yeah of course it does, but I'm not too bothered about being the sole creator of the music. It takes so much longer as a process when it's just you doing everything: I have to prepare my songs, write lyrics, etc., and it's hard to focus on that when you've got to focus on the beat and the music. Ideally I would rather work with someone where we can just thrash the music out straight and leave the mixing up to them, and be able to trust them to get the right sound. The hard thing about it is when you're so involved with the music you can't just leave it up to other people: you have to be there every step of the way. I feel like I'm trying to create this new sound and only I know how it should sound like. It's been hard but I have got there now and although I'll never be 100% happy, at the very least I can be content with the fact that I have done everything I can to make this album sound as good as it does.

While you've been making the LP, you have also been touring extensively. How has that been and has that helped you towards your now established notoriety?
Yeah the tours help me. The more I do the tours, the more people know about me. It's like if I had not done the tours and just focused on the album we would be at a place where I would have to work like a fucking dog, touring in order to get enough fans to buy the record when it goes out. The good thing about what we have done is because I have done the record at the same time as touring it means the fans are ready for the album now.

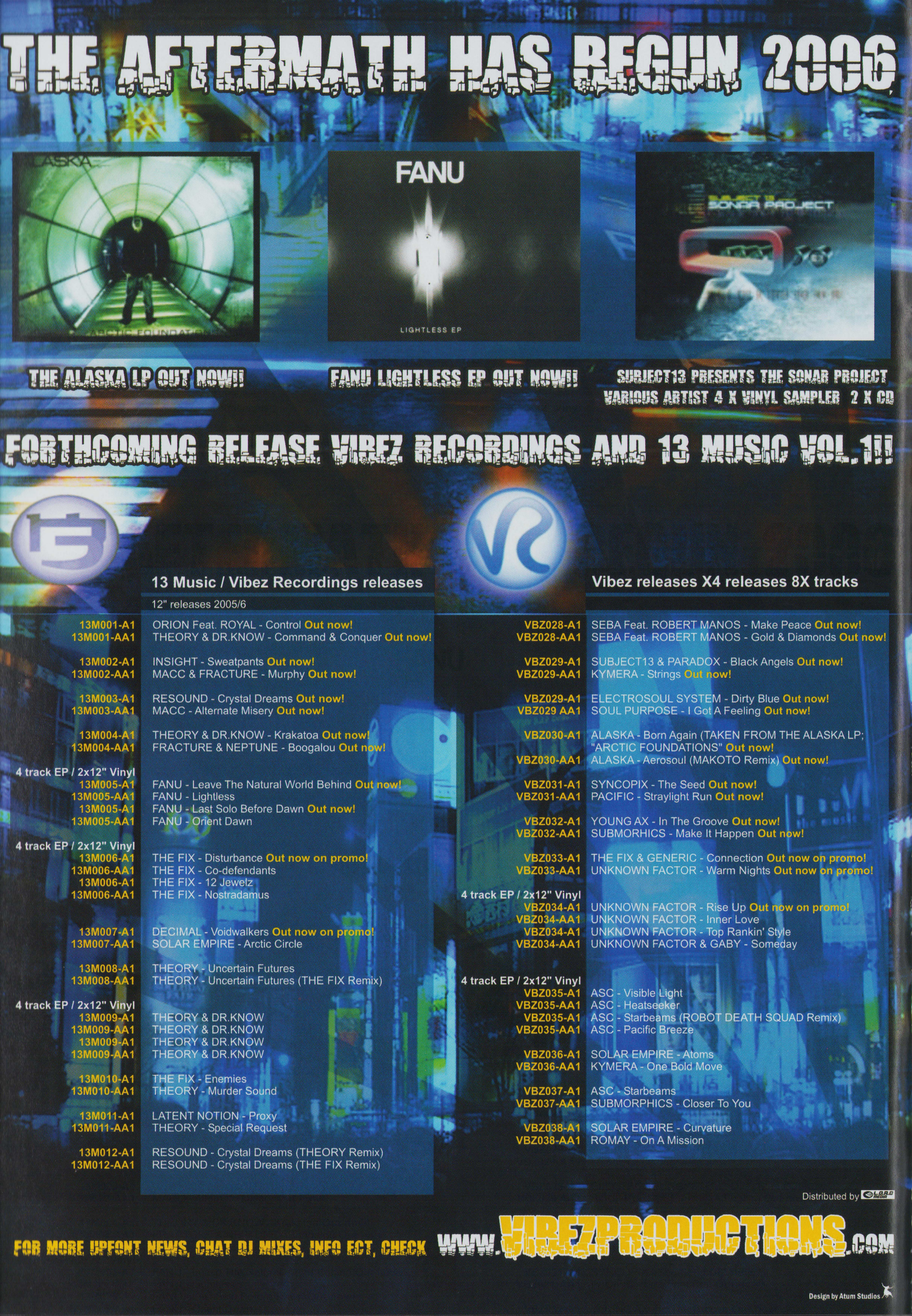
You have also played some mad functions. The one that stands out is the NME awards. How did that come about? Were you straight invited or was there more to it than that?
Nah, I was just invited but I'm not sure why. I think I done a gig at the Garage that maybe a couple of peeps at the NME saw. I mean my stuff has been getting about quite a bit and the NME ran a feature on me and after that they basically invited me to come down to the show. It was a bit daunting because you are in a room full of celebrities that I'm used to seeing on TV like fucking Teddy Sheringham and the guys from Spaced and all that. You have grown up seeing all these people on telly and now you're standing there with a guitar in a room full of them ready to perform so it is daunting in that way. Although it's that same mentality that snaps in your head and you just do what you gotta do and give them a show like you would any audience. It helped me a lot: it's got me a few extra gigs and opened the door to different opportunities in other fields so it's all good.

You mentioned that the exposure has opened up a few different doors. Can you elaborate on that?
I've just had a few, I wouldn't call them offers as of yet, but I have been invited down to some auditions for certain roles in films and stuff. Because I tell stories and really love films in general, I would really like to get involved with that. Starting at the bottom would mean I would have to be a runner, which is not something that I am really prepared to do, but another way of me learning about how the industry works is to act in a film. So I'm all up for doing that as long as it's the right role for me. I don't really want to start off in a music film - that whole '8 Mile' thing has already been done - and for me to do that would be too obvious and somewhat counterproductive. People are already making the Eminem comparison with me and I don't want to make those claims more justified by doing a similar thing. I would rather do something that was more demanding and is something that puts me in a completely different place from the Hip Hop scene that I'm in.

Speaking of the Eminem comparison, which is unjustifiable in my opinion, I noticed on your myspace site that someone had made a really crass comment saying exactly that. Do you get that a lot?
You get two types of haters. There are the people who kinda love Eminem so much that as soon as another white guy decides to make Hip Hop music they hate on you. It's like "look he's the best white rapper and you're never gonna be better than him so don't even try." Then you get these other people like this ignorant borderline racist who wrote that blog about me who instead of listening to the lyrics of my music has just jumped on the fact that I'm influenced by a lot of things associated with black culture, and has tried to question me as a person from the way I talk which is complete bullshit! Cockney-rhyming slang was something invented by the dockers down the East End so that the police would not know what they was talking about. That way of speech grew and became more widespread throughout London so much so that you got black people and Asian people talking like that as well because that was their environment and that was why they spoke like that.

When I was at school I was surrounded by a Hip Hop influenced environment and me and my friends as white guys see no reason why we should not be able to use certain slang words. We say that because we see everyone as equal people and we see language as something that is always evolving. When I'm writing a rap and I find a word that can only rhyme with a word that is used in black slang then I'll use it 'cause I see no problem with that. The people who try and criticise me are actually racist people that think that everyone should be put in boxes. White people should talk like this and black people should talk like that; I think that's wrong. I felt the guy in question was a prick and I just wanted other folks to see his blog and if they actually agree with him they can go fuck themselves as well. I really feel that the guy should not be that pissed about me using certain words, you know. What's getting up his arse so much is that he ignores the fact that I am actually a talented musician and a good songwriter and has to jump on the negative bandwagon. People just can't help hating on people for no reason when they've got no real understanding of what you are doing or trying to achieve as an artist and that's bullshit!

And you can't say fairer than that can you people? Plan B's full-length debut album "Who Needs Actions When You Got Words" is out now, so if this interview has got you hankering for some true UK talent then grab yourself a slice asap!



words: Jeryl Wilton

Hospital Records
who wants to play doctors and nurses?

'Hospital'...Once upon a time this word invoked the idea of sick people in cramped wards, massive waiting lists and the faint smell of overcooked cabbage. However, since 1996, Hospital has meant something entirely different for fans of the jazzier Drum & Bass sound. One of the most successful labels in D&B history, with some of the biggest exclusive artists and receivers of constant and widespread critical acclaim, Hospital Records is now ten years old. With that in mind it's time for ATM to look back at some of their achievements and what the D&B Doctors have up their coat sleeves for the next ten years.

When you reach a milestone in your career such as this it's always nice to sit back and realise your successes, a nostalgic look back if you will. When asking Hospital Records' frontman Tony Coleman how it feels to be ten years down the road, you're treated to an insight into the passion he feels for what he does...

"I remember when I was 10 and I got my first bike and my granddad bought me an air rifle: I felt so grown up and important. Now that Hospital is 10 I feel just like a kid again, except I'm missing that air gun. I just bought a ping-pong table for the office though. That kind of makes up for it. We never really had any objectives! Truly we just wanted to release some interesting and never before heard music. We never dreamt this would happen. I thought me and Chris would have proper jobs by now!"

Not that it's been an easy ride. With their own unique sound, grabbing inspiration from Jazz, Funk, Disco, House, Detroit Techno and everything in between, Hospital has never had it easy gaining acceptance from the Junglist massive, with some of the more ignorant resorting to dismissing their sound as 'Gay' Drum & Bass. Forward to 2006 however and Tony is excited to explain that Hospital is proving to have the mass appeal of labels such as Ram, V and True Playaz while keeping their own niche within the scene...

"You see the good thing is that nearly everyone in Drum & Bass has finally learned that without 'Gay' Disco there would have been no Electro, no Africa Bambaata, no Queen sampling 'Wheels of Steel', Hip Hop would be unrecognisable, no Acid House, Rave etc., you see what I'm getting at. We've always been a bit to the left of most D&B labels and well out of reach of their shadows! We always felt outside of the Drum & Bass bubble in the late '90s and early '00s, and now we find ourselves pretty central. Without all the older labels we wouldn't be here; without the originators we'd be nothing. Props due!"

One of the most important factors over the last couple of years that has contributed to Hospital's success is that their output has progressed from being purely laid back and funky to encompass a wider dance floor appeal...

"It's been a natural process," clarifies Tony..."I think it's got to do with all our artists DJing a lot more and getting higher profile bookings too. You naturally want to rock the dance with your own music, so you make more dance floor tunes. But also it's got something to do with DJs who a few years ago wouldn't touch musical stuff coming round to our sound as well."

Not only has a more dance floor friendly approach helped but also the London Elektricity Live show, featuring Tony's musical output in full band format. With their own live act, Hospital has managed to cross over to a more commercial audience...

"LE live has toured for nearly three years now," enthuses Tony..."We did reach a lot of people. We played close on 150 shows and have played to over 250,000 people. It's been a journey for sure. For now we're all doing our solo stuff so I don't know when we'll be on the road next, but we're releasing a CD/DVD called 'London Elektricity Live At The Scala' in June. To my knowledge it's the first ever fully live Drum & Bass album."

And what about the next 10 years? With some of the scene's most respected producers under their belt including High Contrast, Q Project, Nu:Tone, Logistics and current golden boys Cyantific, there's bound to be some exciting things on the horizon. Time for Tony to reveal all...

"I'm A&Ring Logistics right now. It took me about three weeks solid listening to get through his pot of tunes. There are over 100 in there and he keeps making new ones just to confuse me! His album's called 'Now More Than Ever', and it'll be out in September. We have it narrowed down to about 24 wicked tunes now, but we've got to reduce that to 14 or so. Expect it to be amazing, and if it ain't then I'm to blame not him 'cause there's about three good albums in there already!"

Tony's opinion of Cyantific and High Contrast is equally as high right now..."'Ghetto Blaster' is the best D&B album we've released to date on Hospital. I just wanna see where they're gonna go from here: the future is very exciting for Cyantific. And as for Jon's DJ sets: ouch! If you ain't seen him play yet you ain't ready. Link (High Contrast) is in the zone man. He's got a load of sketches on the go and he's working hard at his third album which we hope to release next year."

Besides their exclusive artists there are plenty more plans to expand the Hospital palette..."Time to let the cat out of the bag," confesses Tony..."We will be launching a new imprint called Med School in the Autumn. We've got quite a few artists beavering away on 12"s for it, including CLS, S.P.Y., Basic Ops, Code Zero, Agent Alvin and Tomahawk. The name describes the concept and we're working 10 to the dozen on the packaging and presentation right now. With the tunes sounding supa fine, now we have to find the looks to match."

Exciting plans indeed. Time for one last question for Dr. Coleman to answer: where will Hospital be in 10 years time? "Well, maybe when we're 20 Chris will buy me another air rifle. Times are moving so fast it's impossible to predict where we'll be in 10 years. To still be here releasing NHS 200 would be a good look."

Look out for Cyantific's 'Ghetto Blaster' LP, Logistics' 'Blackout' 12" and Q Project's 'Computer Love' EP all closely followed by the 'Future Sound Of Cambridge 2' EP and 'London Elektricity Live @ The Scala' CD and DVD. Lovely.

words: Jordan V pic: Leon Csernohalvek

Artificial Intelligence

Solid Liquid

Many duos have been responsible for stamping their style and sound on this music. Ed Rush & Optical, Dillinja & Lemon D, Loxy & Ink and Marky & XRS have all impregnated the scene with their different drum breaks, bass patterns, melodies and sampled vocals. Next to step up are Glen and Zula, commonly known as Artificial Intelligence, who have managed to merge the soulful sounds of yesteryears coffee table Liquid with some raw uncompromising beats, (you've heard 'Uprising'). But unlike the others named earlier, they've had to put up with stupid-ass foreign promoters booking them at hotels with a twin room; "You know there's two of us, fools." Oh dear!

What were your roots into the scene and how did you get into Drum 'n' Bass?
Zula: We were both kinda in it from the beginning. When were kids we would listen to all the pirate stations, Sunrise and Centre Force and even Acid House music. We were around to see the change from Hardcore to Jungle to Drum & Bass, so we saw it all happen right in front of our eyes in the clubs. I don't think I was even old enough to get into the clubs. My first rave was some big, illegal Acid House thing in Kings Cross, which was pre-Jungle, pre- Hardcore. But my first club night to do with this music (Drum & Bass), would be the 'Monday Club' at Spatz a tiny little place. There you had Ratpack, Ellis Dee, Mickey Finn and all them man der'. I knew the bouncers so I could get in without any trouble, I knew the shotters, the bar staff and that was my sort of introduction to the scene. But my real schooling and stomping ground was the 'Paradise Club Sessions'. You had 'AWOL' on the Saturday, but I went on Fridays sometimes as well, which was 'A Way Of Feeling' and you had Fabio, Grooverider, Hype, Randal and I loved it.

Glen: I was quite a late starter. Didn't start raving till I was about 17, 18. I spent more time at home listening and recording sets from pirate radio. My first raves also were AWOL and Paradise Club. But radio was my best friend.

Zula: I was the one out getting mashed, raving, and Glen was the one out shopping, buying records; you should see his collection. He's got all the old Dillinja stuff.

So how did you guys meet?
Zula: We were about 16 and kind of knew each other already. We met through a mutual friend. But then Glen moved to Leeds to study and was doing his DJing up there and I was down here in London, getting to grips with my production. Glen would come down and cut my early dubs.

Glen: I'd be down at Music House (Recording Cutting plant) and I'd be there for two, three, four hours, get to the front of the queue and before I knew it I'd be at the back again. When I DJing up in Leeds, I met Marcus (Intalex) and we were residents at Dope, which was the first Drum and Bass weekly in the north, and ran for about four years. It was a big thing in those days, it was getting a lot of press and attention and lots of top DJs were coming up. I remember playing one time and I was on just before Ed Rush and I'd have my fresh Gambit (Zula) plate and I felt good that Ed Rush would get to check it out.

Does the term 'Liquid' annoy you or do you think it's an appropriate word for the music?
Zula: I'll be honest; I didn't like the term before it blew up and became fashionable. It was just a name that Fabio gave to the sound of Drum & Bass he was playing at the time; it was his thing really. Others started coming and doing a different sound that wasn't being heard in the mainstream and it became bracketed off as 'liquid.' I don't like brackets. I like it being under one banner, one dance, under one roof. When I go out I don't like to hear one style of music all night; I get bored. I think that having sub-genre nights came be detrimental to the vibe of a night. It's easy for promoters to bracket off this and that and cater for a specific crowd, but in terms of vibes and getting everyone out to enjoy themselves is rarely happening. I remember when I could go out and see my whole group of friends all under one venue, but now you'll go out and certain man's aint going to a certain party. I don't wanna be going to a dance where it's nothing but all folks or nothing but young people; I like the whole mix and that's what it was about in the early days, the mix of black and white, all the ages, all the different professions; doctors, policeman, builders all pilled-up.

Certain labels are segregating the sounds they wanna push, by setting up sub-labels, but I don't necessarily think that's a good thing. This label's for this and this label's for this, it's not good. You got your Reggae-influenced tunes, your Jazzy-influenced tunes, so imagine how much more bracketed music is gonna come of a result of what's in store years down the line. I didn't think Uprising was a liquid tune, it's quite moody and almost dark with the bass, but it got put in that 'liquid' bracket.

Glen: I think that's because of the previous stuff we'd made, and we don't want that. We want each tune judged on its own merit.

You seemed quite peeved that you're sectioned off as strictly 'Liquid' artists. Does that mean that you only get 'liquid' gigs or collaborations with 'liquid' artists?
Zula: Yeah that was the case, but we're breaking out of that now. We can play at One Nation and we can play at Ram. 'Cos we got so many tunes we can't play in certain places, or more that we'd just be playing that sort of tune for the sake of it and that's not we're about as DJs, we want to play the right tunes to make the crowd enjoy themselves.

Why do you think the coin has flipped now and it's fashionable to be a producer?
Zula: People can see now that as soon as you have a good few tunes out there, you can make a name for yourself and get bookings, regardless of how good you are as a DJ. It's also another way to talk to people in the industry, 'cos you have something to offer, rather than just saying 'yeah I've got a mix CD,' give them a tune – nobody really has time to listen to a mix CD.

Glen: When we first really blew up and came through, there wasn't really anyone bridging that gap of bringing the top Liquid tracks that were banging with tough baselines and nasty drums to the main room.

Was there a discussion with Bryan G, about the direction of the new album?
Glen: We wanted a variety of tunes that make up a Liquid V set. Not too much of one thing. We wanted to represent what we and the label have been doing over the last few years. The title 'The Big Picture' was something me and Zula had in our minds for something else and also the title for the first release on our label and it just means everything around us really.

Zula: We were fighting for a long time for a name for the album and then Bryan said 'what about The Big Picture' and because of our debut release and the fact that it represented what we were trying to do, it made sense. He just wanted something that encompasses all the different tracks on the album. He wanted to say 'were showing you everything to do with Drum & Bass.'

Explain the process you went through when selecting the tunes for this album?
Zula: When we started making music it was very important to us that whenever we made a Soulful Drum & Bass track, we'd make sure it was tune that no matter how soft the vocals or melodies were, it would still work on the dance floor and be able to stand up next to the hardest track. It would still have tough drums and a fat bassline. So that was the idea and concept we had for anything we chose for this album. There are a couple of tracks on their that, don't have crashing drums and tearing bassline, but those are your special tracks by your Calibre's and Utah Jazz's.

Glen: With this album we really got involved in terms of feedback to the tracks we received. People would listen to our critism and work on things we weren't entirely happy about. We built up a really good working relationship with the guys and very thankful they were so cooperative. Also, we mixed the whole about ourselves live without any computers or technical help, which was important to us.

What's the best advice you've ever been given as producers?
Zula: Sometimes the best advice is to just leave it as it is and that was the advice from D Bridge when we made 'The Big Picture.' When it was close to completion, we really liked it, but were worried it was too deep and not dance floor enough. But when we shared this with D Bridge he said 'are you crazy?' and laughed at us. He said it was fine and we should leave it alone.

What's the difference between 'The Big Picture' and the first mix by Bryan G?
Zula: With this mix, Bryan stepped out of the loop completely and left it as an A.I album. We had to go out there and find the tunes we wanted, but make sure it was in line with what Bryan is about, which is moving things forward and bringing quality and something new and unheard.

Glen: We wanted to bring in some new acts to V and we've also got tracks from producers from all over the world. Betel, CLS and Wax from Poland, Makoto from Japan, DK from Austria, Marky from Brazil, Roni (Size), the whole mix of new and established.

Robert Owens is featuring on the album as well right?
Glen: We're huge fans of Robert and have been since back in the day. I met him about a year ago at some Electro-y House night and I got introduced to him, so we got chatting and he'd heard of us and had some nice things to say about us. So we exchanged numbers and he'd said that he'd like to do something on a Drum & Bass track. There was this tune we were working on and wanted a vocal for it. We spent hours and hours trying to find an accapella for it, but no joy. And then at the last minute we thought we'd see what Robert thought of it. And when he sent it back it was a completely different tune; we were blown away. So we started thinking 'shit he's taken this to another level, we

need to up our game' and so we went in with another mix. It's on the album and we're so excited about that.

Why did you decide to set up your own label Widescreen?
Glen: We've been speaking to a few people, Marcus (Intalex) and Total Science about our future and then we spoke to Bryan and it's just worked out for us there and we've kinda found a home there. V was where we wanted to channel our main projects anyway, but at the same time, he can't put everything out and then we realised that we had everything to make a grade A label ourselves. So the plan is to run Widescreen alongside V and not be dependent on V.

Zula: We chose to stay close to V, 'cos when you deal with a man like Bryan you know you're dealing with a real person, no ego's involved. With me personally I relate more to Bryan than half of the other people I've been working with. On the second level, Bryan sees the bigger picture, excuse the pun. He was the first person on us from the beginning and the first to see the diversity of our sound. He wasn't even too sure about putting out 'Uprising', but he could see where we were going and what we as A.I were trying to achieve and told us 'I will put anything that you do out.' Lots of people are like 'that's not really my style,' but Bryan's willing to try and take a chance and he's got the capabilities to do it. He's got three different labels, all the links for the different styles of genres required, where else would you feel comfortable? Also, he aint putting no pressure on us. He knows that an A.I tune comes out, when it comes out. We also loved V stuff from way back anyway and when we were starting out, were thinking of V as somewhere we aspire to be.

Glen: I remember when we first got the call Bryan, I was cutting a Marcus tune and he called and said 'it's Bryan' and I was like 'who?' he goes 'yeah, I got that new Uprising thing, it's bad! Firstly I wanna cut it and what you doing with it? I want it now!'

Zula: And we got a good relationship, 'cos they're late, we're late!

What do you plan to do with Widescreen?
Zula: We wanna try and keep it for special releases and put out some good music that's gonna, do well on the dance floor and try and make some money. It's all about us at the moment and when we feel we've stamped our mark on the label, we wanna bring in some other producers to bring their vibe.

Do you think it's important for new producers coming through to set up their own labels?
Zula: No. Not at all. I think what up-and-coming producers need to do, is just get out there and get your music to the people who need to get it. What we did was try and get as much exposure as possible. Try and establish who seems to be the best person or label to work with and try and build a working relationship with them and then when you feel comfortable in the industry and feel you have the knowledge and experience, begin you own label. I co-ran a label even before A.I existed, so I know about the in's and out's of how a label runs and I know what's needed to get through and I'm not looking to press up vinyl just for the sake of it. I want to push some good music out there, but at the same time it's a business and needs to turnover and make money.

You guys also do a lot of your own promotion. Do you think it's important for new artists to have a big hand in your press, distribution of your music, management and bookings?
Zula: It depends. Glen has been working in the music industry for a long time, so we can use his links to get reviews and interviews and limited press. It can work in your favour if you deal with people direct and at least that way you can make sure the job gets done and if not you have no-one to screw at but yourself. But if you have the budget to pay a professional to look after your label or press or bookings then do that, 'cos you don't need those things on the front of your mind, remember you're artists.

If you could work with any three artists, rappers, vocalists, producers across all genre of music, who would they be?
Zula: Dizzee Rascal. I'd like to put him over some Drum & Bass, some half-step business. I like Immortal Technique, salute to that yute der'. Quincy Jones is another legend; that is standard.

Glen: I'm really feeling the Jazzona flavour, 4Hero also. Kelis is another artists we're really feeling.

How did the Kelis collaboration come about?
Zula: It all started with me. I'm a huge fan of her and all the stuff the Neptunes do for her and the lyrics they write. They're very conscience with their lyrics, they talk about war and how kids are living in ghettos across the world and I was like 'yeah, I'm feeling that.' I heard the album 'Tasty' and was into it, but there was this one tune I loved, produced by Andre 3000 and I badly wanted to remix it. So the first thing I did was check out what label it was on 'cos I knew Glen had contacts.

Glen: So I rang up the label and they weren't too keen, but said they had some next tune we could remix, some Chingy tune. So we were like 'Ok, Chingy's quite big.' But Zula still wasn't happy. He wanted the Kelis track, but the label said that, that track wasn't the next release. Then they turned around and said 'you can have another Kelis track 'Trick Me.'

Zula: But to be honest, when Glen told me, I was like 'that was the one I fast-forwarded on the album.' I wasn't really feeling that track. But we did it and were very happy with it; as were the label and even Kelis. She was very, very pleased with it. Certain mans from other scenes like Adam Freeland got back to us and were like 'yeah it's all about the Jungle mix of 'Trick Me.'

What can we expect over the next couple of years from Artificial Intelligence?
Glen: Widescreen number two, will be out soon, we wanna work on some tracks for our own debut album on V Recordings and maybe an album later on down the line on Widescreen.

Liquid V Club Sessions Vol 2 'The Big Picture' mixed by Artificial Intelligence is out June on Liquid V

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Dubstep
the birth and progression

Photo: Alex Deadman

Lurching and leaping, Dubstep is on the move. This new genre is yet another testament to the UK's ability to produce breathtaking underground music. The only way to understand is to come "meditate on bass weight!"

History

Dubstep began evolving out of UK Garage (UKG) around six years ago, long before the genre was named. With influences from Dub, Reggae, Jungle, R&B and more recently Grime, gradual changes led to the creation of this brand new sound. Before 1999, UKG producers El-B and Steve Gurley started on a darker path. Their sound was far from the Dubstep that's heard today but seeded the change. Between 1999 and 2001, artists such as Horsepower Productions, Kode-9, Darqwan and the Slaughter Mob amongst many contributed to the creation of Dubstep. Each in their own way added to the vibe, inspiring each other and the next generation. The next big change was the entrance of producers Benga and Skream, whose dark, electronic and minimal beats paved the way for Dubstep to emerge as it's own genre. The initial labels releasing the sound were: Big Apple, Ghost and Tempa.

The first DJ to play a strictly Dubstep set was Hatcha in 2003. Alongside MC Crazy D, he gave a platform for Dubstep that inspired the next wave of producers, DJs and fans. By early 2005, he had been joined by DJ Youngsta (with MC Task) as the next DJ to turn fully dark-side, playing exclusively Dubstep. Youngsta described how he started getting "drawn in" to the darker sounds…"I can't really name a track, it just gradually crept up on me. Some of the tunes were just moodier with a darker bassline." After the vocals and more soulful elements of UKG were stripped out, these innovative darker sounds inspired new artists such as Manchester's Mark One to get involved. Coming from the Grime end, Mark is now a well known DJ and producer as well as being part of Virus Syndicate. The sound of Dubstep in these early days was dark and discreet, stripped of the 2 step breaks and vocals of UKG and with experimental basslines that still bore some resemblance to Garage but were more dubby and subby. Kode-9 explains. "Early Dubstep like Zed Bias, El-B and Horsepower got its rhythmic intricacy from UKG producers like Steve Gurley (previously Foul Play) among others."

The next step was the arrival of Mala and Coki (aka Digital Mystikz) and Loefah. This trio of producers are now responsible for some of the most heaviest selected tracks in Dubstep. Their tunes are soulful and elegant, always delivering technically spectacular basslines and infectious melodies leaving the listener begging for more. The demand for their sound and their desire to share it led to the creation of a label and subsequent bi-monthly event (both called DMZ). Their production skills, musical diversity and lively sets, aided by MC Sgt. Pokes, gave a new energy to Dubstep, opening the ears of new supporters like the late great John Peel who featured Digital Mystikz track 'B' in his last ever 'Festive 50' selection (2004.)

More recent talent includes D1 who spent two years passing Youngsta beats until they met his high personal standards. This led to Yunx cutting D1's tracks to dubplate and eventually signing him to Tempa. The new producers took the initial vibe of Dubstep and embellished it. Loefah is generally credited for pushing the half-step style (where only one snare is used in every bar of music rather than the two in 2-step) and taking it to new levels in tunes like 'Horror Show.' The half step has become a key part of Dubstep. It creates the sense of space in the tracks and gives the listener a choice of which tempo to dance or groove to (eg half or full BPM.) As the sound grew stronger, the scene developed like a cult. It was still underground but people were beginning to take notice. The introduction of new producers forced the originals to up their game, bringing out more experimental and better-engineered tunes.

The Sound Today

To describe the real experience of Dubstep, based on sound alone, is impossible. If projected through a proper sound system, the ultra low sub-bass are mostly felt as well as heard. It's like a complete sensory experience. If played through basic Hi-Fi systems you'll get the higher end frequencies but not much sub. As Mala summarised when describing the DMZ night, "That bass will literally just shake you all over." The tracks are always 140 BPM. The beats sometimes show a Garage influence or have a slow Jungle feel, but generally, it's a completely unique structure often relying on the aforementioned half-step. The approach of the producer is to start with the BPM and just let the track develop naturally. These rhythms are constructed with a strong kick, which interplays with the ultra-low bassline, and a variety of extra percussion. Samples are sparse and generally only used to add to the vibe of the overall track. It's very rare that a sampled beat is used. Skream's track 'Lightning Dub' does use an echoed out version of the Amen break but mostly the producers start from scratch, building up the rhythm one sound at a time. The placement of sounds is often unique and original: notes from a synth can be used to make a beat whilst drums and percussion are pitched up and down like notes to make a melody, as in 'Stuck' by Coki (DMZ.)

Some tracks are simple in their construction like 'Smiley Face' by Skream (Tempa), which plods on a two bar loop, whereas others are much more complex like 'Stuck.' Where the composition is intricate the overall sound is never cluttered. There is always a strong sense of space in the track. This comes from the care that goes into the production but also the rhythmic structure. It's a long way from the cacophony of looped beats found in early Jungle tunes, every track is complete, with it's own vibe and style. The freedom in the genre means that you can have fast and uplifting tunes, deep down and dark tunes, soulful tracks or eastern vibes: whatever the producer is feeling. The only truly defining characteristic is the BPM and the strength of bass. Unlike Jungle or UKG, the overall tune relies on the general vibe and not the rhythm as the main feature. The mood of the track is supported by the beat but the reverb, the layers of bass and the fragmented melodies also contribute. A heavily reverbed snare is often used to define the pace however this snare is still punchy and crisp. The effect is often very dubby but the beats are sonically much stronger than in Roots Dub tunes. Chords reminiscent to Reggae and Dub are often in the composition, adding to the skunked-out feel of the tunes.

Simon Scott, the Leeds veteran of Dub, Reggae and Jungle describes and appreciates Dubstep as "the newest form of dub." Kode-9 explained that the skill in creating a powerful Dubstep tune lies in making a "big" memorable tune out of such a minimalistic composition. The overall sound is carried by the ambience and subtleties. The sparseness of the beats and lack of consistent vocals lulls you in while the basslines are often menacing. However, the structure of the tunes never forces this bass aggressively on the listener. "The sound is carried by people's minds, there's nothing imposing about it." - Mala, DMZ.

The Scene Today

The Dubstep scene has grown rapidly recently but has had a steady following for more than a couple of years now. The key nights Fwd and DMZ (detailed feature online) are still the main events for Dubstep, not just for London but the whole scene. Youngsta reminded me that Fwd at Plastic People in Shoreditch has always played Grime and "breaky stuff" as well as Dubstep but is the longest running event for Dubstep. Mala, Coki and Loefah were moved to create the DMZ night simply because apart from Fwd there was nothing else going on. Now one year old, the night is going from strength to strength, with the last event having to be moved from 3rd Base to Mass proper due to the unprecedented attendance.

As far as tunes go, the anthem that broke down barriers and created new Dubsteppers was Skream's 'Midnight Request Line.' The build up and drop are breathtaking. If you've not already heard it then get out there and buy the vinyl: it'll change the way you think about music! The 'Dubstep Allstars' compilations, also from Tempa, are available both on DJ-friendly vinyl and on an extended mix CD, stuffed with unreleased dubplates. The first mix came from Hatcha, with Youngsta taking care of the second instalment and Kode-9 of the third. DMZ, the label notorious for the tribal and dubbed-out sound has produced some real blinders in the last year as well. Most notably 'Officer Dub', 'Goat Stare' and the 'Anti-War Dub.'

The web has played a vital role in the Dubstep scene. You can listen to Dubstep DJs on rinsefm.com, and keep up to date with goings in the legendary Dubstep Blogspot on dubstepforum.com and on drumzofthesouth.com. Martin Clark's articles on the Pitchfork Media site have consistently provided a vivid overview of what's going on, while his blackdownsoundboy.blogspot.com site is another hub for the online Dubstep community.

Enter Mary - Ann

Another massive turning point for the sound came when Mary-Ann Hobbs orchestrated the Dubstep Warz, a BBC Radio 1 feature including interviews, mixes and discussion driven by Mary-Ann's energetic passion for the music. This broadcast showcased Dubstep to a global and domestic audience who had never heard the sound before. Mary-Ann spoke of how the whole thing came together…"Mala built the first Dubstep mix for the Breezeblock last year. He selflessly pushed forward so many other producers that he thought I should hear." This led to the necessity to get everyone in the studio and do it properly…"The global response was so overwhelming and it's still going on now. It's more profound than anything I've ever experienced in seven years on the show. Everyday I hear from so many people who tell me that show has changed their life forever." As you can see it's been an emotional experience for Mary-Ann who continues to give airtime to Dubstep and is desperate to promote the artists to a wider audience whilst "keeping the integrity of the scene pure."

The cultural implications of Dubstep are complex yet significant. DMZ's almost Calibre-esque, deeply emotional piece, entitled 'Anti-War Dub' captured a mood that only intensified after last year's London bombings. Dubstep is an escape from a confused and pressurised London, showing hope through evolution like a kind of mystical solution.

Watch out for more Dubstep Progression in the next issue! The full interviews with Distinction, Kode-9, Mary-Ann Hobbs, Simon Scott, Mark One, Darqwan Youngsta will be made available on the website: www.atm-mag.com. Thanks and big up to everyone who helped me with this article, in particular Alan, Distinction, George, Kenny, Kode-9, Laura, Mala, Mark One, Marksman, Martin Clark, Mary-Ann Hobbs, Nicole, Oris Jay, Se7en, Simon Scott and Youngsta.

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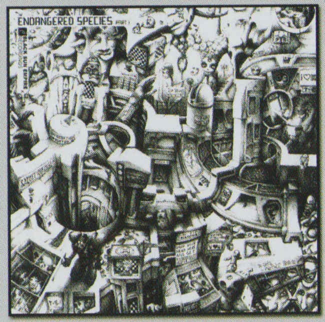
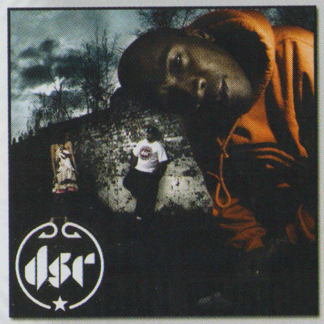
Prolix
Exile / Choke Hold
Ganja Tek



Bad Robot / BSE & Chris SU
Forever / Skyrider
Black Sun Empire

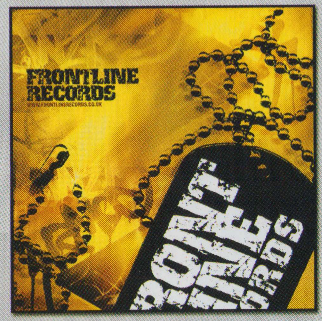
Dubalty feat. MC Fever
Big Time Dappa
Zombie

Distorted Minds
No Test / Old Times
Ganja

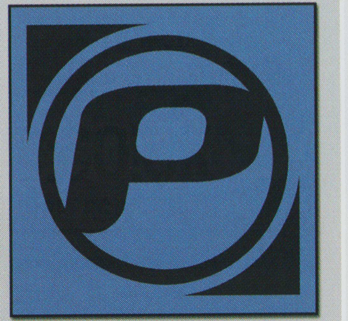


TC Feat MC Jakes
Deep / Robots
D Style

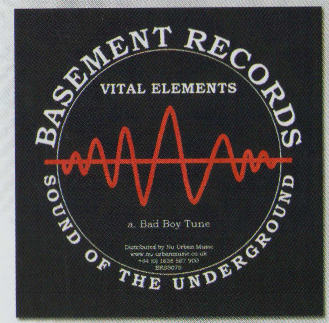
Dangerous
Duberation / Desert Eagle
Urban Takeover



Crystal Clear & Codebreaker
All I Know / Brother
Frontline

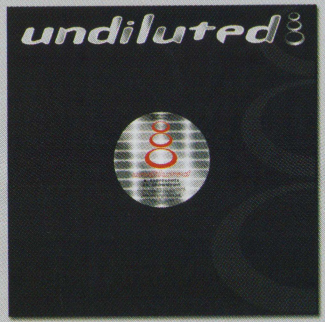


Generation Dub
Dr Strangelove / Touch Me
Propoganda



Vital Elements
Bad Boy Tune / Flipside
Basement Records

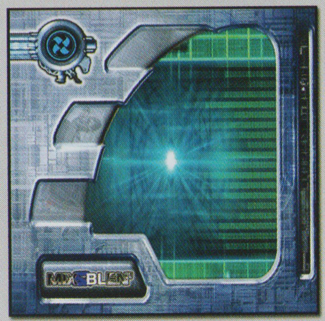
Crystal Clear
Blaze
Jekyll & Hyde



Brockie & Ed Solo
Reprasent / Showdown
Undiluted

DJ Hype
Dubplate Killaz 2 CD
Ganja

Danny Byrd
Rise Again / Control Freak
Spearhead



Supply & Demand
Fire Bun / Bass & Drums
Mix & Blen'

Soundclash
Lockdown / Stealth
XS

Stakka & Skynet
Timelines / Nightlore Remixes
Underfire

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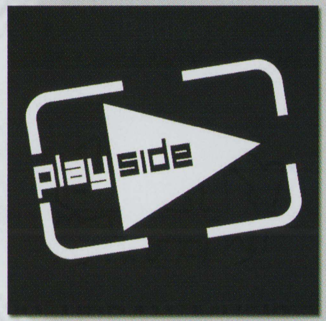
Marvellous Kain
The Hitman - Serial Killaz Remixes
R-IQ

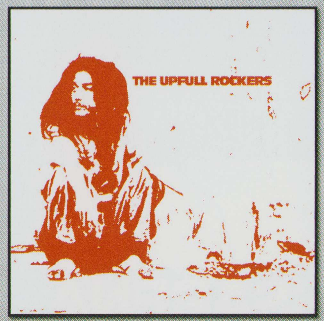
Wickaman & Hoodlum
The Stomper
Infrared

The Force
Keep Rocking / Untouchable
Stereotype

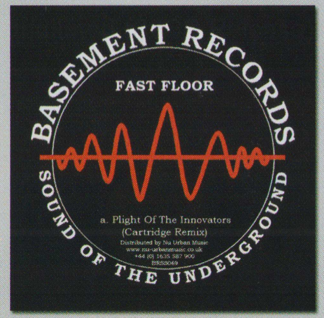
Jacked Vol 2
Poison (Remix)
Jacked



SUV & Tali Remixes
Do You Remember Me
Playside

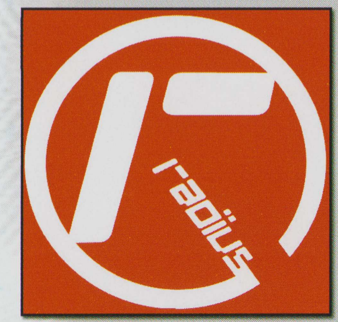


The Upfull Rockers
Let You Down
Dub Dimension



Fast Floor
Plight Of The Innovators
Cartridge Remix

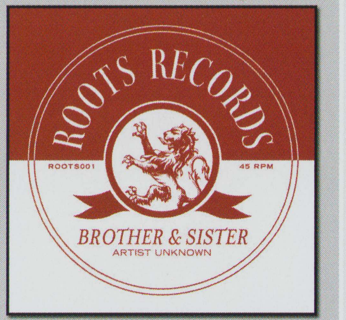
Drumsound & Simon Bassline Smith
Steal My Heart
Liqweed Ganja



Dirty Harry
Pimpin Aint Easy
Radius

DJ Motion
Deathwish / Flesh Gordon
Maximum Ammo

Brockie & Ed Solo Present
The Pure CD
Undiluted (3xCD Release)



Aries
Brother & Sister
Roots

J Frequency
Children of Jah
Dutty Rock

Sigma
Massai / Live Wire
Charge

Top Cat
Sensi Crisis
Congo Natty

John Rolodex
Cold Blooded Remix
OG

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atomic HOOLIGAN

words: Mr Sushi

Unless you've been sleeping under a rock for the past few years, Atomic Hooligan will be a name that certainly rings some bells. Key players within the breakbeat scene, renowned both for their production, hyperactive DJ sets and remixes, bringing their distinctive sound to the like of Ils, Underworld, The Egg and Aquasky. To say that these guys are busy would be an understatement.

Last year they unleashed their debut album 'You Are Here' on the genre blurring label Botchit & Scarper, the formation of a full live band saw them take their up front party beats to a whole host of UK festivals and the outer regions of Japan.

Most recently they scooped 'Best Album' at International Breakbeat Awards and had the Fabric crowd eating out their hands with a full on live performance at the award ceremony. Currently hard at work in the studio penning their second album and remixing a whole host of artists, ATM decided it was about time to chew the fat with the sound system shaking duo…

You guys recently won 'Best Album' at the International Breakspoll awards, the competition was really strong this year, you must have been really chuffed winning this award?
Yeah, it really rounds off the whole project for us. It means a lot as it was voted for by the general public as well. We are well chuffed.

Your debut album 'You Are Here' is extremely eclectic, with many different genres of music cropping up, did you guys intentionally go assist the trend of making an Breakbeat LP that's straight up dance floor or it just naturally happen?

We just wanted to make the album we wanted to make. We are music fans first and foremost and we are influenced by a lot of different styles. We were told by a lot of people that we couldn't do it, but we did and it worked. We love dance floor breaks, but we wanted to give more of a listening experience. We didn't want to be pinned down, so we did what we felt we had to. It was never really a conscious effort to go against what had gone before in the very small genre of the "breakbeat album" it just really happened naturally.

With the new album you have started performing as a full live band, how has the transition from DJ'ing to live shows been?
Well, we never really had to make the full transition, because we are still DJ'ing a lot. More than we play live. But we have always played as a live soundsytem. Its how we started really. Its a completely different thing to DJ'ing. Obviously there is a lot more work involved than just turning up with a bag of records. Its more like a military manoeuvre to get 10 people in one place at one time. Its a lot of fun though and very fulfilling. But saying that, we will never stop DJ'ing. Personally it's my first love.

Remixing also seems to be your forte, on that note which track was the most challenging and what was your favorite track to remix?
Ahh man, they all hold their own challenges. But probably the most challenging and also our favorite was Born Slippy by Underworld. Its such a classic that it was a hard one to approach, as we didn't want to mess it up. But we were very very happy with the end results, and still to this day rocks any dance floor any where in the world.

Within the Breakbeat scene which new artists are making your ears prick up and what makes their sound special?
Rouge Element, Dopemine, Rico Tubbs, Jay Stewart and Kickflip are all doing it for me right now. They all have their own distinct sound but they all have one thing in common, they all rock a dance floor but never get to hard and understand groove. Which is sometimes an over looked element in Breaks.

Following on from 'You Are Here' what can we expect from album number two?
Loads of groove, loads of quality Vocals, and loads of quality music. More of the same, but updated and better. That's all I can tell you right now. We are already very pleased with what we have so far. We are shooting for a more cohesive sound.

From a songwriter perspective, who would be your dream collaboration?
Stevie wonder or Cee Loo Green. Maybe Ian Brown But I would love to get Ghostface on a track, that would be my personal dream vocalist.

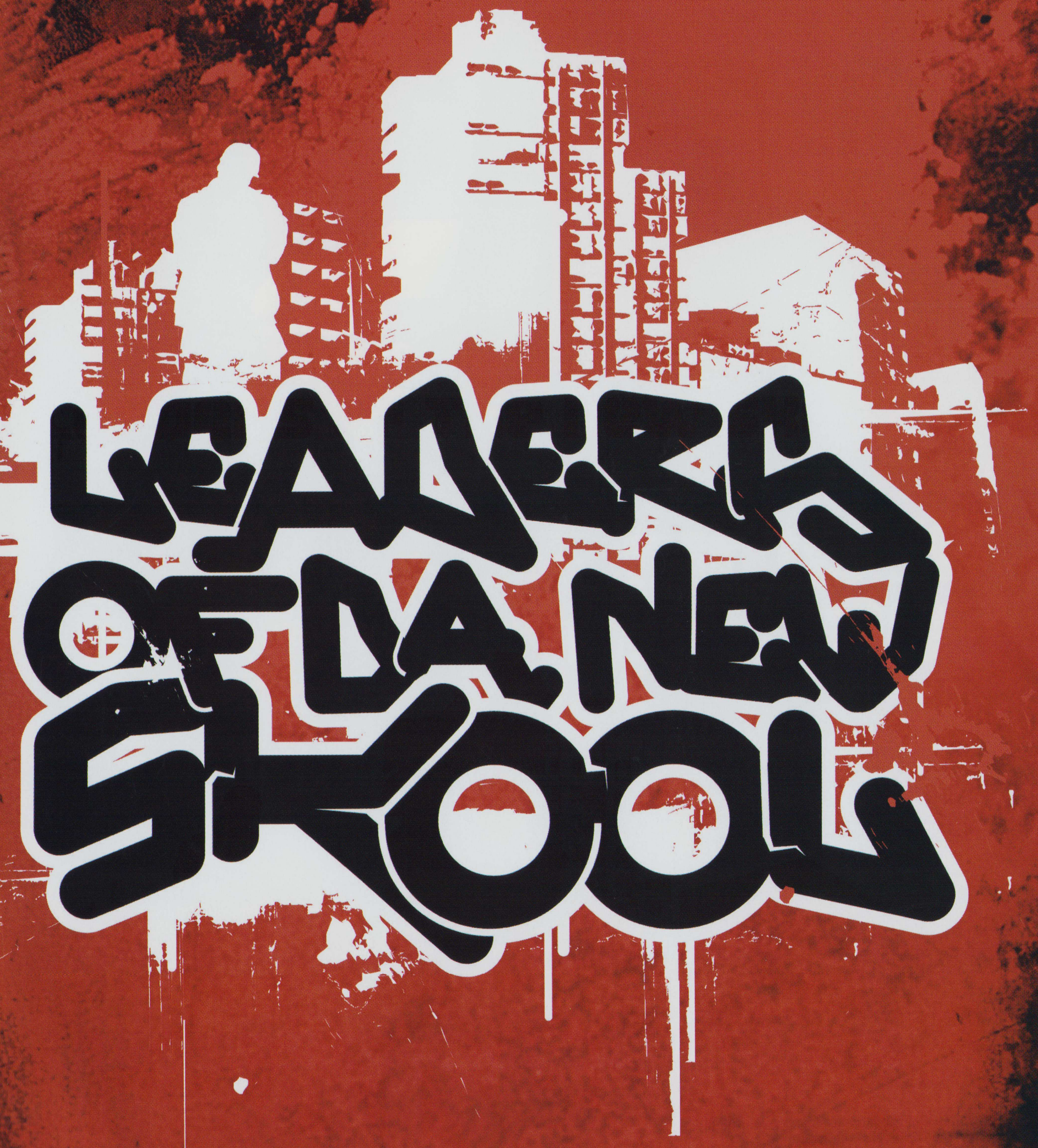
Back to the remixes, which artist would you guys like to give the Atomic Hooligan overhaul?
Probably Artic Monkeys, the Gorrilaz, Snow Patrol or Queens of the Stone age.

In the fourth coming months what can we expect from the house of Atomic Hooligan?
New live show, a few remixes and a mix album. That's all I can say.

Sum up Atomic Hooligan in three words?
Style, Style, Style.

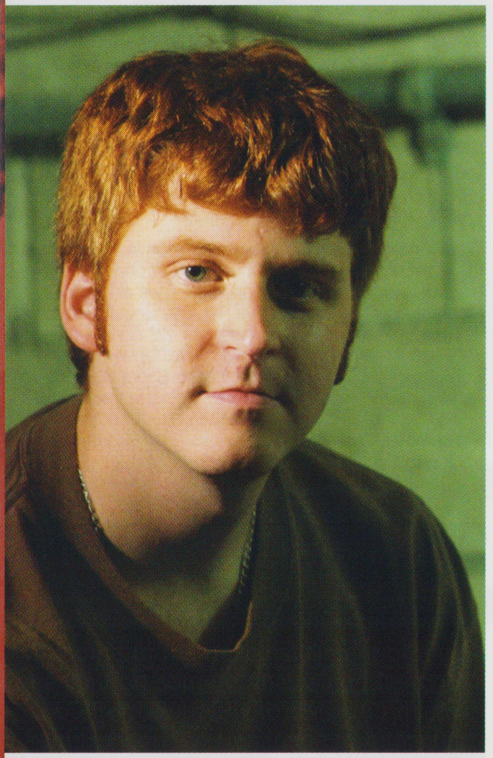
Atomic Hooligan's album 'You Are Here' is out now on Botchit & Scarper.

Compiled by Danny Shutdown



Leaders of the New Skool

Welcome to the next installment of the Leaders of the New Skool, as you should already know this is the section where we shine the light on some of the rising talent out there in the world of Drum & Bass. This month ATM highlights talent from all over the globe from Germany to Canada America and beyond with releases touching all corners of the DnB spectrum representing labels from Horizons to Renegade to Intasound ,Vibez and Innerground and more. Read on!



Random Movement

Based? I'm based out of a small suburb between Columbus and a farming community in Ohio. Yes, I'm another stupid American.

Biggest Tunes so far? 'Stars In The Dark' seems to be getting some good response from what I've noticed.

How long have you been producing music? I have been making electronic/experimental music of one form or another since I was 14. I moved towards the Drum & Bass genre about 4 years back.

How did you get into music? My involvement with music started when I was 3 and began taking piano lessons. I moved from guitar to bass to standing bass, focusing on various styles of Jazz, Rock, Industrial and Ambient music. I played in various Jazz combos, Latin Rock, experimental Prog Rock and Indie bands. I was also the 2nd chair standing bass player for the Columbus Youth Jazz and All-State Jazz Ensemble. I became an avid collector of music from all kinds of genres, and sampling has been my musical education over the years as I drifted into Soul, Dub and other musics.

What music inspires or influences you? Charles Mingus, Ahmad Jamal, Jack McDuff, anything from Chess or Soul Jazz. I'm really into psychedelic '60s Rock, Soul and Funk tracks, and RJD2 hits the top of my list. I get inspired by creativity and things that catch my ear and make me say "why didn't I think of that?"

What track would you most like to have written? I'll have to quote the film 'Easy Rider' on this one: "I never wanted to be anybody else." My music is my identity and the only songs I'd ever want to write are songs that came from my heart and my hands, not from someone else's. I guess the best answer to this is "the next song I do, and the next one, and the next one, etc."

Who is your favourite DJ / producer and why? Caliber. I think his influence is rather obvious, but there is a guy who makes songs that stand the test of time. A lot of the crap that comes out at the moment is a flash in the pan and then it's gone just as soon as it arrived. I can go back to Calibre's early stuff and get into it just as much as the new things he's doing now.

Who has been the most supportive of your production so far? Marky, Fabio and Zinc have all been pushing me on a bit to get on the ball and make more music. The Basic Operations boys and Chino have been really pushing to make things work for me for the future, and have helped with getting me in touch with the right people to help my career move forward.

What event would you most like to play at and why? I'd have to say I would have liked to have played at Woodstock in 1969. It's not every day you get a chance to play for that kind of a crowd. Not to mention that was in a time when music was more pure, more down to earth, and not clouded by greed, fame and clout.

What's the best studio advice you've been given? "Move your gear to the other side of the room."

What's been the most memorable experience of your career so far? Hearing that Marky supposedly dropped 'Stars in the Dark' 3 or 4 times at The End made my heart skip a beat or two.

What's next for you? Take a long-assed nap after a 25 hour drive home from WMC. Next is to throw the music machine into high gear and pump 'em out. That and pay a machinist to rack-mount my JUNO106.

The Fix

Based? Home for us is Canada's capital, Ottawa.

Biggest tunes so far? We've got a lot of love from Digital for Counterweight's 'The Grits' on Function and The Fix's 'Amityville' / 'Another Notch' on L Plates.

How long have you been producing music? We've been producing on our own for about 5 years and together for the past 3. Both of us have been DJing for almost 10 years.

How did you get into music? Roksteady: I guess I got into music at a young age when I was back home in Nottingham. My cousin Carl always used to bring me rave tapes from the parties he'd go to. Me and my mates always used to trade tapes, like old Carl Cox, Pilgrim, Topbuzz, Mastersafe and Ratty tapes. I'd save up my pocket money to buy the latest Prodigy 7" too.

Threesixty: Damn, I can't remember not being into music. My wanting to DJ came from early Hip Hop. I was really into Run DMC and movies like 'Juice'. Then when the rave scene hit in Ottawa it was obvious it was something I was going to do.

What music inspires or influences you? Roksteady: I get inspired mostly by Dub and Roots, but I listen to absolutely everything man, that way I never get bored.

Threesixty: I get inspired by music with lots of soul and attitude. In the studio what gets me going is Rok coming up with something that I can bounce off of and there's nothing wrong with a little Led Zeppelin, hehe.

What track would you most like to have written? Roksteady: Goldie's 'Saint Angel': that tune just fucks me up right from the get go man. It's pure brilliance!

Threesixty: That's a tough call. I'll say anything Calibre has cooked up in the past few years. He's the king.

Who's your favourite DJ and why? Our favourite DJ is Karl Haze. He's the third member of our Counterweight alias. He's pure danger on the decks and can play absolutely every style of music flawlessly. He's held down Ottawa's longest-running D&B radio show since '97. We've seen him destroy the dance so many times. We still get excited when he records a new mix.

Who has been the most supportive of your production so far? The Vibez / 13 Music crew have really been into our tunes. Also Digital and pretty much everyone in The Horsemen as well. Flight's been a big support too. We're thankful for all the play on 1xtra.

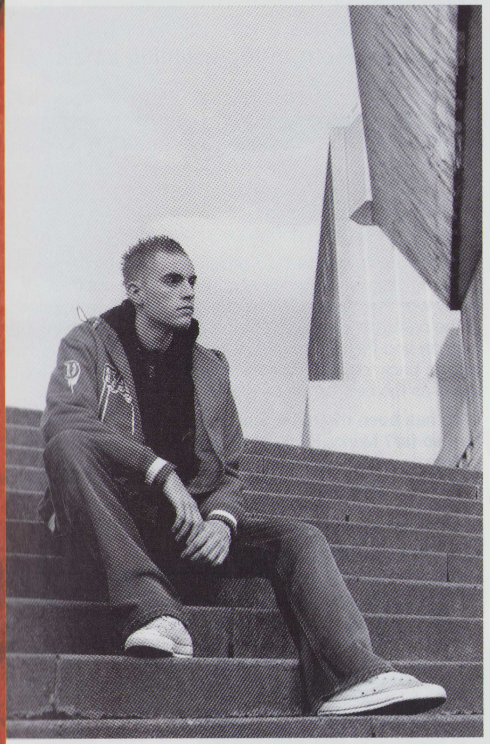
What event would you most like to play at and why? Roksteady: Hardware at The End. I wanna play there mostly to listen to the other DJs play, hehe. WMC in Miami as well, just for the fun, sun, and birds!

What's the best studio advice you've been given? We're pretty much self-taught, so we take our own advice & put in as many hours in the studio as possible.

What's been the most memorable experience of your career so far? In recent memory it'd have to be the Vibez night we played in London last month. It was our first gig overseas and we brought the house down on a wicked crowd. We've had a few good memories lately, things are going well.

What's next for you? We've got releases in the pipeline on Bassbin, Function, Freak, TOV, Vibez /13 Music. We're also kicking off our own label, Badman Press, with the first releases available for download on most top MP3 sites. We've got our radio show 'The Warning' every Friday 10pm-12am EST on CKCU 93.1FM (www.ckcufm.com). Thanks to everyone that helps keep the vibe alive in Ottawa: Badman Press family, Simple Tings, Kapacity Entertainment, Taktikal Design, Normal Clothing, and everyone overseas for their support.

Alix Perez



Based? I'm based in north London at the moment. I was originally born in Belgium and lived in the south of France the most part of my life.

Biggest tunes so far? I would say the debut Horizons 12" - 'Dubrock' / 'Lovebug' feat. Specific, which got play listed on BBC 1Xtra and has received quite good support within the scene over the last few months.

How long have you been producing music? I've been seriously producing for about three years now, if not a little more. That's mainly based on the time I got my studio setup running.

How did you get into music? I initially got into Drum & Bass through my mum and was DJing by the time I was about 14. I was always surrounded by music at home and had a general feel and interest for it.

What music inspires or influences you? In terms of production I am mainly influenced by early Jazz, Soul and Funk. I picked up a lot on the Rare grooves era: too many artists to mention really. Aside from that I'm a big fan of Hip Hop and the whole sampling phenomenon.

What track would you most like to have written? 'Fire & Water' by Calibre.

Who is your favourite DJ / producer and why? That narrows it down a lot but I would say in terms of DJing, I really feel DJ Lee's selection...every time. As for producers, well especially at the moment, Commix and Marcus Intalex.

Who has been the most supportive of your production so far? I have been getting strong support and advice from a fair few people since I was introduced to the scene. Recently the 1xtra crew (Bailey/Flight/L Double) have been helping a lot in terms of pushing my tunes, which is always appreciated. All the peeps at V (Bryan/Jordan V/Mosus/Al) are always supportive and helping me out. It's been really great working with Neil at Horizons too, great guy and lots of support!

What event would you most like to play at and why? Well, one place I would like to definitely play at is The End: great system and great vibes.

What's the best studio advice you've been given? Recently all I can say is, moving from Reason to Logic, it's helped a great deal in terms of mixdown, which was always a problem in Reason. Got to say thanks to Mr Sabre for showing me the ropes.

What's been the most memorable experience of your career so far? Definitely hearing my first tune dropped at a night, no better feeling than that!

What's next for you? I have a few things in the pipeline for the next few months. First up is a 12" on Bassbin featuring a track entitled 'Magnolias'. Then a 12" on Progress with the tracks 'Drive By' feat. Specific and 'Leave The Dread'. After that another 12" on Horizons with 'Just Memories' feat. Specific and 'Under My Skin'. Also a track entitled 'Recessions' with Sabre featuring on a forthcoming Horizons EP. Following that a track entitled 'Indigo' which should surface on the New Directions LP this summer. Then possibly something for Brigand, a track with Specific called 'Side to Side'. Aside from that I'm working on new material and a few more collaborations and possible remix work. On the DJ side, a few dates in the next few months including Movement, Tempo Tantrum, Nu Motion and more. **Photo by Luxy.**

DJ Vapour

Based? Newbury, UK.

Biggest tunes so far? 'Shampoo' and 'Flys on Sh*t' on Bailey's Intasound label.

How long have you been producing music? 4 years.

How did you get into music? Someone gave me an 'Obsession' tape when I was 12 and I was hooked!.

What music inspires or influences you? Anything with a filthy bassline. I'm not fussed what genre it is, as long as it's heavy I'm on it.

What track would you most like to have written? 'The Calling' by Roni Size: that tune just haunts me and still sounds amazing to this very day.

Who is your favourite DJ / producer and why? As a DJ it's definitely Bailey as he in my eyes is the only person with the balls to play good music rather than smashing out anthem after anthem. As for producer, it's gotta be Dillinja. He is one of the only people who makes bass as heavy as it should be.

Who has been the most supportive of your production so far? Bailey for sure. The man's been on a non-stop mission to tell the world about my music. He has opened a lot of doors for me. Big up man!

What event would you most like to play at and why? It's got to be Homelands for sure. The Movement tent there is just pure energy.

What's the best studio advice you've been given? Sort your samples out. Everything should be organised and sorted out before you use it. There's nothing worse than spending half an hour looking for a sample because you can't remember where you saved it to.

What's been the most memorable experience of your career so far? Having a label release one of my tunes.

What's next for you? Well 'Shampoo' b/w 'Flys on Sh*t' has just hit the streets on Intasound. My new track 'No Smoke' has been getting rather large amounts of play and is coming out on the new Metalheadz sub label called Rufige. Hype has asked me to do some tunes for him so I'm sorting those out. I'm very busy DJ-wise over the next few months with my residency for the Phixation crew in Bristol at Timbuk2, plus we run a free weekly event down here in Newbury, which is going from strength to strength. Our website, www.36thchamber.co.uk, has gone mad over the last few weeks so we have been sorting that out as well. I'm sorting out a vocal-based project with my MC Hasty which we will be working on over the summer.

Bladerunner

Based? Norwich

Biggest tunes so far? 'Terrordome' and the 'Chopper 2005' remixes on Dread Recordings.

How long have you been producing music? 7 years

How did you get into music? I started playing the drums to my dad's music when I was about five.

What music inspires or influences you? Reggae, Dub, Hip Hop and Funk.

What track would you most like to have written? 'Renegade Terrorist' by Ray Keith.

Who is your favourite DJ / producer and why? Ray Keith because he always plays a wide range of styles and he loves those heavy Amen breaks!

Who has been the most supportive of your production so far? Ray Keith because he's been playing my tunes all over the world and always gives me really positive feedback, and my dad for giving me rhythm.

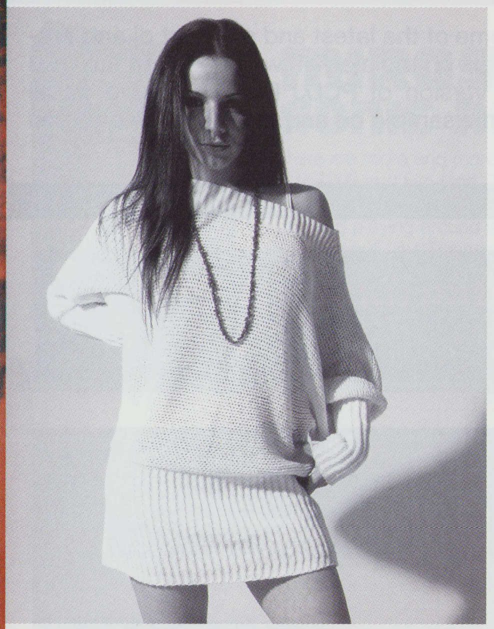
What event would you most like to play at and why? One Nation because the crowd is fat and well up for it.

What's the best studio advice you've been given? Take your time: a tune's ready when it's ready.

What's been the most memorable experience of your career so far? The first time I heard one of my tunes get a rewind in Fabric.

What's next for you? I'll be continuing to make music for Dread and there's maybe an album in the pipeline.

Ayah



Based? South London

Biggest tunes so far? Calvin Harris feat. Ayah, 'Let Me Know' on Electric Chair.

How long have you been producing music? I've been involved with music since I was a little girl.

How did you get into music? I started out playing keys and as a dancer, listening to a lot of Jazz, Funk, Soul and Hip Hop. I got into D&B when I moved to the UK from Jordan in '97. Having music around has always been a major part of my life.

What music inspires or influences you? The last few years have been all about the Reggae for me, but I'm really loving a lot of the Broken Beats and Dubstep around at the moment production-wise. But Funk, Soul and Hip Hop will always be a big part of where I draw from.

Who is your favourite DJ / producer and why? Has to be one of the hardest questions … but if pushed for one of each on the spot I'd have to say DJ David Rodigan and for producer Pete Rock, but I'm drawn to anyone who has love and enthusiasm for what they do, it's always inspiring.

Who has been the most supportive of your work so far? First people to show me love and support were Loxy and Ink, whom I've got massive respect for as artists, producers and as people. MC Conrad has also been a major support and influence, as well as Fabio who is always encouraging. Don-E and I are currently in the lab together and he is showing 'nuff love and giving me direction vocally.

What event would you most like to play at and why? I've always dreamed of doing Glastonbury. There's something about being in front of such a massive crowd that I need to experience!

What's the best studio advice you've been given? Keep rolling a flow until you're totally bored of it, push it some more, change the weight and rhymes as you go along. By the end, and even after you think it can't get any better, it'll sound tight.

What's been the most memorable experience of your career so far? Playing the Jazz Cafe was pretty special, but I've been really lucky with the people I've met and the ideas that we've been working on, and that's what it's all about for me.

What's next for you? Pushing my company Lucky Devil Music, doing more and more studio work. Getting back on the gigs with my band, SlinkyFix, and generally keeping things at the pace they've started in 2006. It's all looking really positive, there's a lot of talent and support out there. It's just about using it right and being productive, and not holding grudges.

Unknown Error

Based? Maidstone, Kent

Biggest tunes so far? The 'Heaven & Hell' EP on Moving Shadow, our remix of Kryptic Minds & Leon Switch's 'More Like You' on Defcom and 'Shadows' on Hardware.

How long have you been producing music? Jim has started to get on it in the last couple of years and I've been doing it for about 6 years.

How did you get into music? I've always been heavily into music and started learning to play instruments (specifically the guitar) at the age of 11. I started writing songs in the following years and progressed onto electronic music at about 16. Jim was breast-fed on D&B I think and it runs through his veins. He probably even double drops when he goes for a poo. He's been mixing for years and is pretty good now (don't want his head to get too big).

What music inspires or influences you? Anything and everything apart from Opera and Country. We have far too many influences to start listing. We're very open minded.

What track would you most like to have written? We've never though about this, so off the top of the head...errr...we would be giving you an answer just for the sake of it. There are so many tunes that there's not one in particular that sticks out right now. Sorry.

Who is your favourite DJ / producer and why? Producer: Calyx. The man has got some skills, he's a really down to earth geezer, and makes some of the heaviest tunes that still have funk and musicality. DJ: Andy C. He blows up the dancehall each and every time. And I have always thought DJ Fierce is a wicked DJ but don't get to see him too often.

Who has been the most supportive of your production so far? Pendulum, Kryptic Minds & Leon Switch, Calyx, Gein, Andy C, Loxy, Spor, Concord Dawn, Teebee, The Upbeats, Dom & Roland and Kontrol.

What event would you most like to play at and why? We've always wanted to play at The End and finally got our chance in February. It was absolutely tearin', the sound system is something else! Otherwise, anywhere like Australia is always something to look forward to.

What's the best studio advice you've been given? Probably from Calyx: "Just keep making them beats...tunes, tunes, tunes!"

What's been the most memorable experience of your career so far? Playing at the End Club, London or going out to Belgium with Calyx and having a right laugh getting smashed on the Duval (Devil beer).

What's next for you? Very simple: just keep making tunes and have a good time playing them out!

DJ Amaning

Based? In Cologne, Germany.

Biggest tunes so far? For me I'd say it is 'Spear Of Destiny' with Loxy on Metalheadz.

How long have you been producing music? I've been making beats for about 6 years.

How did you get into music? Through DJ'ing and then wanting to make my own beats.

What music inspires or influences you? Nearly everything, but I'd say Funk, Jazz and Soul music more than anything.

What track would you most like to have written? 'Original Nutta' by Shy FX. It was a big tune and I love it.

Who is your favourite DJ / producer and why? That's a really tough question. Hmm...well again it's gotta be Shy FX. He has been so consistent with his production work and he's definitely one of the best DJs out there!

Who has been the most supportive of your production so far? Definitely Loxy. After that I would say Mosus and the V Camp, Jerona Fruits, Bukem and Stunna to name but a few.

What event would you most like to play at and why? Glastonbury Festival just because it's a blast out there and the crowd is nice.

What's the best studio advice you've been given? It's all about the training. Just keep on doing what you do and one day you'll make it.

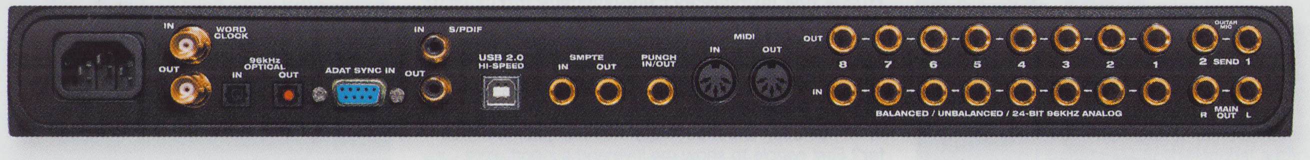
What's been the most memorable experience of your career so far? It's gotta be getting my release on Metalheadz. It has been a dream of mine since I started producing.

What's next for you? Well I guess it's time for me to come up with some heavy new shit. I'm not really happy with my tunes so far. There's so much room for improvement, so I'm gonna lock myself away until I'm 100% happy with my tunes.

Nookie@atm-mag.com

TECH SUPPORT

Welcome to another TECH SUPPORT! Fresh from Sounds Expo 2006 we bring you some of the latest and greatest dj and production tools. In this issue we get down with two of the most popular Rhodes soft synths on the market, we check out the USB 2.0 version of the superb MOTU 828 MkII, have a little mix session with the pro version of PCDJ FX edition, we go all 'Beethoven' with the Miroslav Gold Bundle, slip into 'Dre' mode with the Urban Elemantz sample cd and of course we give you four of the better free plug-ins doing the rounds on the world wide web...



MOTU
828 MkII USB2

Mark of the Unicorn has set the standard in affordable professional sound cards, and this USB 2.0 version of their already successful 8 input / 8 output 828 MkII is no exception. USB 2.0 is considered to have faster data transfer rate then Firewire and of course most computers these days are equipped with far more USB ports then Firewire ports. I've been using this version of the 828 MkII for the past few months and it's as solid and fast as both the Firewire and Traveller models. Whether you choose to opt for the Firewire or the USB model really depends on your personal set-up, my current set-up has a lack of free USB ports so Firewire is they way to go for me, but either option you're gonna have a professional quality sound card with superior build and sound quality, user friendly front panel control and the excellent CueMix DSP software mixer. Price: around £540. For more information please visit **www.motu.com**

Applied Acoustics
Lounge Lizard 3

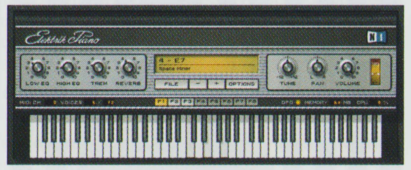
Applied Acoustics Systems brings out version 3 of there ever popular rendition of the classic Rhodes and Wurlitzer electric pianos. I've always been a big fan of the Lounge Lizard series and version 3 adds a brand new library of preset sounds, influenced by the likes of Herbie Hancock, Chick Corea, Stevie Wonder, and George Duke, plus the inclusion of many hig-end effects such as tremolo, wah, chorus, phaser, delay, reverb, and eq. The sounds are very authentic but can also be tweaked to sustain the Rhodes sound as a past, present and future classic. Whether you're into your 'Liquid' or your 'harder' styles of D&B Lounge Lizard can deliver that all important killer sound to your production. Price: around £150

For more information please visit **www.applied-acoustics.com**

Native Instruments
Elektrik Piano

Like Lounge Lizard Native Instruments brings us their recreation of the electric piano, but NI have served up 4 all time greats into one instrument, the Fender Rhodes MK I & II, Horner Clavinet and the Wurlitzer. The main difference here from Lounge Lizard is that this is an absolute replica of the original keyboards, The sounds are the most realistic recreations I've heard on any soft synth. All this superior sound quality does take its toll on my long suffering laptop though, the computers processor is taking a mini-beating from some of the larger presets, this is mainly due to the complex layering of sounds and the awesome sound effects. If you're after the most realistic Rhodes / Clavinet / Wurlitzer sounds without spending a large chunk of your monthly wage and you've already got a dining table, then leave the hardware version in storage and stick this in your RAM. This baby is definetly 'keeping it real'! Price: around £120

For more information please visit **www.nativeinstruments.de**



Miroslav
Sonic Refill Gold Bundle

There are more and more orchestral plug-ins making an appearance these days and definitely more of these sounds being incorporated in to D&B and Hip-Hop. This one is the Miroslav Gold Bundle plug in for Reason 3, which comprises of Brass, Choir, Solo Strings, String Ensemble, Woodwinds, and Percussion & Keys. Bought separately you're looking at over £650. The sound quality is what's really important and playing around with this for half an hour you feel like the London Philharmonic Orchestra have just popped around for a jam! Pimping out your Reason 3 Andy Lloyd Websta style! Price: around £470

For more information please visit **www.sonicrefills.com**

Visiosonic
PCDJ FX VRM

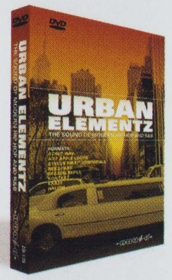
PCDJ was one of the first software emulators of your 2 decks and a mixer for your computer, and I have been using the PCDJ software for around the last 5 years. I mainly use this to work out mixes and to have a little session on the plane! This latest version has been given a complete new look with many new features but has kept the same feel as the previous versions, which is always good, cos the last thing I want to do with a next version is to spend time getting my head round how everything works again. PCDJ FX supports MP3, Wav and WMA files. It has excellent effects (reverb, flange, echo) for each player, bass, mid & treble eq's with their own individual kill switches. You can set cue points, loop, calculate the bpm of each track and the pitch control can change the overall pitch of the music or it can keep the pitch the same but still speed up the music! Live time stretch bizniz! All this and you can also connect it up to the new DAC-3 hardware controller, should have more details on the DAC-3 next issue. Price: around £170 (Digital Version) or £180 (Boxed)

For more information please visit **www.visiosonic.com**

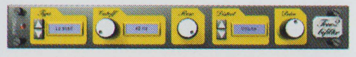
Zero G
Urban Elementz

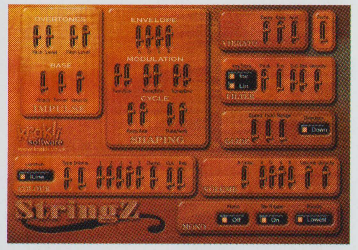
Zero-G and Xfonic team up to offer us Urban Elementz. With top New York producer and remixer Robert LaRow and his production crew digging in the crates and putting together this collection of over 1350 Hip-Hop & RnB samples. There are 35 construction kits with bpm's ranging from 65-114 plus hundreds of scratches and a bonus drum hits section. Compatible formats include: WAV, AIFF, Stylus RMX, Rex2, Reason Refill, Kontakt, EXS24 and Halion. Price: around £59

For more information please visit **www.zero-g.co.uk**



FREE STUFF! FOUR OF THE BEST FREE PLUG-INS



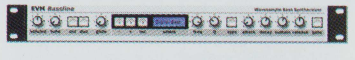


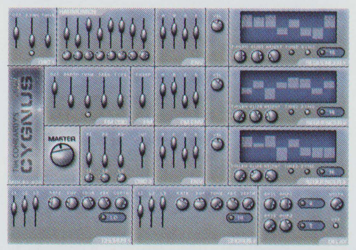
Tone 2 Bi-Filter

Drum & Bass and a good filter go hand in hand like Fabio & Grooverider. Get your copy now from the website: www.tone2.com/bifilter.html

Stringz

As the name suggest, this plug in does exactly what it says on the tin! Tons of presets and parameters to play with here. www.krakli.co.uk





EVM Bassline

The EVM is a Wave Sample Bassline Synthesizer with ADSR and Freq & Q controls. This one's got some nice phat sounds. Available online now @ www.evmsynths.com

Cygnus

The Cygnus is a sound effect soft synth which has got some mad 'Lost in Space' style FX bizniz! Get it now from www.kraki.co.uk

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techniquerecordings

For this instalment of In The Lab we welcome the production partnership behind Technique Recordings, Simon 'Bassline' Smith and Andy, one half of Drumsound. Together they're responsible for such classics as 'Crossfire' and the mighty 'Odyssey'.

Set Up

When we joined forces in late 1997 we quickly found that having two studios with similar kit was pointless, so in an effort to expand our studio we combined equipment and sold the doubles in order to buy new technology build one complete studio set up. As time has gone on and technology has progressed, we have updated our equipment but in essence our basic studio has remained the same and is comprised of:

Custom-built PC with external soundcard
Akai S5000 (fully expanded)
Emu 64000 (fully expanded)
Yamaha Digital desk
Series of new and old rack-mounted and stand-alone synths
Behringer Truth B2031a monitors
(we've blown more monitors than we care to remember but at the moment these have kept us quiet)

Sampling

We have both come from a mainly sample-based background so we intuitively start all of our tunes with a sample. It may be a vocal, pad, FX or even a break but on the whole, samples are the backbone of every tune we make. We use Soundforge on a separate PC to firstly tidy up the samples if necessary and then overlay them over some beats on the master computer to create a vibe. This is a quick and effective method of seeing if the sample works with the beats and if so, we then add it directly to the sequencer either as a straight sample or through one of the samplers. We find that the Akai with its wide filters offers the best reproduction of pads and other instruments, and with its vast processing capacity we can create a wide variety of diverse soundscapes.

Also, by using Soundforge to overlay over the master computer it is possible to go through the huge volume of samples that we have collected over the years be it from sample CDs, Old Skool records or just cheeky little snippets we've collected. Other than a sample, our first port of call is usually the drums. We often get some beats done and tie them together with a few samples to get things rolling. But to be honest there is no set method so it's more a case of whatever suits you best.

Drumsounds

With our breaks we use Recycle to chop them up quickly and import them into Cubase. This makes the overall production process moderately painless compared to the old method of slicing the individual parts in the sampler which was very time consuming. Once you have your break it's crucial to find a fat kick and snare to thicken the break and create a modern cutting edge drum sound.

With regards to the kick we find a good thumping one sits at around 32hz and with the snare, we find the low end thud is somewhere between 330hz and 600hz: but it helps if you layer a crisper, toppier snare over the top to give a full wide frequency to the whole thing. Once you are happy with that it's time to underlay your break. It's possible to EQ the break to enable the new kick and snare to lead the way. Applying varying FX including compression can add variations to the overall sound and feel of the break. I always find a tuned amen adds a crisp live feel to any kick and snare and can be placed alongside other breaks to create depth.

Once you have got your drums sounding tight and heavy it's possible to start playing with the sampled noises and FX from Soundforge in order to give some substance to your tune. Substance is an integral part of a tune as it creates atmosphere and sets the mood by making a 2 dimensional soundscape into a 3 dimensional soundscape. The choice of noise or FX that you use is very important as it can determine how your final mix will sound.

Basslines

With our basslines we try to find a noise (be it a distorted lead, stab or synth) to create the main riff within the tune. This noise can be affected in many ways with tools such as distortion, chorus or flange, but the more creative you are with your bassline noise the more unique it will sound. Once you have a suitable noise we always find it important to sample it so that you can then manipulate it within programs using various features such as modulation and looping. Looping a noise can add underlying rhythms and can add a distinct definition to your noise. On the whole the more you experiment with your noise (i.e. adding FXs, changing Eqs and LFOs, etc.), the more unique it will sound.

One of the most crucial parts of any Drum & Bass tune is the sub. The sine wave is by far the most obvious way of creating a warm sub. This can be sampled or created through Soundforge. The sine wave can be manipulated through EQing and compression in order for it to sit comfortably with the rest of your tune. The more you tweak your sub to the low end of the frequency spectrum the warmer your mix will sound. Trial and error is the only true way to learn this technique.

Add your sub to any hard noise and you are on the way to getting a nice fat sound. Analogue subs seem to be the warmest so we have tried to maintain this method throughout our production history. The Emu sampler is the one we use for our basslines as it seems to hold a warmth that other samplers do not possess.

Another trick we use to create different sounds with our basslines is to place the same noise over two channels on the mixer. Try EQing one channel as the sub (cutting the tops and boosting the low end) and adding distortion and other FX to the second channel (while adding EQ in the mid and top frequencies) to create an interesting, full sounding bassline. This is another tip worth experimenting with.

Once you have got all of your ingredients so to speak it's time for your creativity to step in and create your masterpiece. In my opinion a good bassline riff is essential in every tune. If you go to bed humming the tune after a night in the studio and are still humming it in the morning you know you are on to a winner. Another good method of seeing if you have a killer on your hands is to do a small loop, say 32 bars, repeat it and play it out. If the people clear the dancefloor you know you have got to go back in. I know it isn't feasible for everyone, but for all you DJ/producers out there, it's a very quick method of judging a hit or a miss.

The Mix

The mix is one of the hardest things to get right but is one of the most crucial parts of any good tune. An amazing tune with an awful mix is no good to anyone but an average tune with a good mix is still playable. When we mean a good mix that doesn't necessarily mean a clean and tidy one, but that it has all the essentials:

Tidy arrangement
Punchy drums
Fat sub
Good substance combined with a nice catchy riff

Some tunes are best left a bit grimey in my opinion as it adds an edge that can only be found in Drum & Bass. Then again, a tune that is too grimey can be just noise. The best way to check your mix is to either cut a dubplate and play it against a tune which in your opinion is mixed well, or if you are a bit short for cash just play it off a CD alongside another tune on CD. To be honest, it's horses for courses with mixes really. I have seen so many people over the years spend so long on their mixes that they just end up never finishing a tune and give up even though they are unbelievably talented. A moderately good mix can be mastered to perfection by people with a lot better technology and experience than you and pull the best out of any mix. In truth that's why they get paid so well.

In conclusion, a moderate mix is adequate. Don't over produce it, just concentrate on the vibe and you are half way there. Once you got your finished product it's time to start the networking process. Send it to your favourite DJs if you aren't one yourself and keep making the beats. Experience and endless experimenting is the only true way of creating your own sound.

Many thanks to the Technique boys for those engineering gems. Be sure to check their 'Street Technique' compilation album due out this month.

BRYAN G

01. Krust - LP – Full Cycle
02. Die and Clipz - Number 1 - Dub
03. Roni Size & D Product - Cops & Robbers - Dub
04. Drumajik - Davi - Dub
05. Afrokid - Spice - Chronic
06. Firefox - Warning (Potential Badboy remix) -Dub
07. Trinity - Make It Work - Chronic Dub
08. TC - Jump Up / Flatline - Dub
09. A.I and Robert Owens - Power With In - V Dub
10: A.I – Movin' On (Marky & Bungle remix) - V Dub

MAKOTO

01. Makoto - Believe In My Soul - Good Looking
02. Marky & XRS feat. Vikter Duplaix - Moments Of Lust (Makoto remix) - Innerground
03. Logistics - Krusty Bass Rinser - Hospital
04. Jafrosax - Find A Way (Akira remix) - Konami
05. Patife & C.Watkiss - Overjoyed (Makoto rmx) - dub
06. Redeyes - Hold Tight - W10
07. Furney & Tayla - I Choose You - White
08. Marky & Asides - First Light - Innerground
09. Total Science ft. Conrad / Soul Patrol / CIA
10. Makoto & Deeizm - Deeper Than Sublime - White

NICKY BLACKMARKET

01. G.Dub - Les Misrables – Ganja
02. Ray Keith - In The Streets - Dread
03. Dillinja - Bass Cone – Valve
04. Clipz - Be My Baby - Full Cycle
05. Brockie, Kane, Ed Solo - Lost Bass VIP - Dub
06. Social Security – Cyclops – Benefit
07. A Guy Called Gerald - Anything Can Happen 2006 (Bailey remix) - Protenchon
08. Unknown - Retreat Wicked Men - Dub
09. Zinc – Funny - Bingo
10. DJ SS - Ma2 (Kenny Ken & Mace rmx) - Formation

FLUID

01. Phester - Blur -Technique
02. G-Dub – Touch Me - Propaganda
03. Total Science - Mars Needs Total Science - CIA
04. Aquasky & Spyda - Time Up - Passenger
05. Dope Ammo – Dropping Beats - Source
06. V.A. - Future Sound of Cambridge Vol 2 - Hospital
07. Futurebound & Matrix - American Beauty - White
08. Concord Dawn - Broken Eyes - Metalheadz
09. Distorted Mindz – No Test - Ganja
10. Various Artists - Liquid All Sorts Vol 2 - Grid

CLIPZ

01. Die & Clipz ft. Ben Westbeach - No. 1 - F.C. Dub
02. Dillinja - Oi - Valve Dub
03. Unknown - Murder - Dub
04. Clipz feat. Shivon Watson - Labyrinth - F.C. Dub
05. Godzilla - Ironside - Dope Dragon Dub
06. Sub Focus - Airplane - Ram Dub
07. Kilo - Blinded - Dope Dragon Dub
08. Die & Clipz ft. S. Watson - Freak Inside - F.C. Dub
09. Lemon D - Everyday - Valve Dub
10. Twisted Individual - Hand Grenade (Clipz remix) - Grid Dub

CHRISSY CHRIS
BBC RADIO 1

Jenna G – In Love - Bingo Records
Love this track, the vocal and the rest of the track just go hand in hand. Chase & Status have done it once again. Wicked track for the summer and this will be in the box for some time, trust me. Can't get enough of this track.

Pendulum – Blood Sugar - Breakbeat Kaos
'I lied, its drum n bass, what ya gonna do' Once again Pendulum just hit me slap bang in the face with another dance floor track. I think this track has about 3-4 different styles of DNB in it but I not complaining. Big wobbly synth all the way giving it that House / Electro feel.

Alix Perez – Just Memories - Dub
Another big one I can see getting rinsed in the summer. Love the hole Jazzy / Rnb vibe about it, Sampling 'Nina S' Perez defiantly done it justice and defiantly a produce to watch out for.

Hazard – Talk like a Girl - Ganja Records
This track makes my face go screwed up, Hazard lays down the midlands sound once again with this stomper of a tune. Big Raw Bass all the way through, just like it should be done with the trademark kick, snear & breaks. 'I can do it'

DJ Fresh – X Project - Breakbeat Kaos
Been starting my sets with this 'double drop friendly' for ages now and it doesn't let me down. I don't know how Fresh comes up with this stuff, Big 'DnB' Computer game intro and drops in to some funky jump up melody with the Funky Fresh tear out breaks.

Generation Dub – No Test - Ganja Records
Big tear out tune at the moment for me, does not disappoint when played in a club, When this drops it hits straight where it hurts. Big rawing bass line topped off with a trademark GDub pitch bend special, but no cherries on top, this one defiantly needs to be washed. Dirty!

Crissy Criss – Time Keepers - Mix'n'Blen
Ok, this is something that I been playing once or twice but has grown on me. Only one word for this that sums it all up.. 'Bounce' .. Something to watch out for very soon if your in to your Jump-up.

Twisted Ind – Hand Grenade (Clipz remix) - Grid
Clips just cant hold him self back again!. Big Bait remix here coming out on a 12" with the Original on the other side at the end July (Twisted Thinks…). This track starts off with more or less the original intro, then switches up on the drop to the jump-up bouncy melody that Clips is best known for.

Dillinja – Gang Bang - Valve Recordings
Massive Distorted Bassline once again from the man Dillinja, King of Distortion. Intro on this track gives you a old skool hiphop / Funk feel, then from out of no where comes the Rawness!. .Decently 'Some real gang banging Sh** up in this piece homie'.

Bailey – African Decent - Metalheadz
'It began in Africa' Big one from the man Bailey, 'Big Bass roller' suits this track perfect. Its defiantly got that Old Skool vibe to it, its one of them ones u can just see your self driving home from a club in the early ours in the morning listing to, and that's coming from someone who aint got a car!

On rotaion Saturdays 03.00-05.00am on BBC radio 1

MOSUS
LIFE FM

Marcus Intalex – Princess Warrior - Soul;R
Marcus caught me off guard with this one. Bloody brilliant tune. A deep intro builds you up for a haunting journey. One of the many jems Marcus is polishing at present. This is original music at its finest.

Craggz & Parallel Forces – Lost In Translation – Valve
This tune just rolls and rolls; It's just so, so bad. The bass is infectious and a total DJ tool in the right hands, but it's the cheeky French vocals which are purely sensational for me. Look out for their debut album 'Northern Soul' on Valve and their live band tour.

Baby Oragami - Worlds Apart - Advanced
A brand new track from some unknown talent. I have been opening my shows with this due to its atmospheric intro with pads bleeps and vocals, everything u need for a deep roller. Check for the drop. Pure vibes keep an eye on these guys.

Swabe – Camo - Dope Dragon
Brace yourself for some Gangsta hardstep. Swabe is back after a hiatus, It's good to have that trademark B-line back in my box. This tune calls for rewind everywhere I play it. Nasty.

Krust – Internal Dialogue – Full Cycle
This tune steals some of your life just by listening to it. Once again Krust steps back into the forefront of Electronic music with no boundaries in sight. The intro to this tune is untouchable genetic manipulation business, by the time you get to the break down you're in another world. This tune is a glimpse of what's in store on his mesmerising "Hidden Knowledge LP.' Big up Krust.

Fire Fox – Full Contact – Chronic
He's back and with another banger for the forthcoming Chronic album. Fire fox's history is well documented and this heavy hitting track isn't for the faint hearted. Expect to hear this at all raves this is year.

Commix – Hide and Seek - Metalheadz
Commix smack it with this timeless 'Headz classic. For me one of the best tunes they have made. It's just so raw stripped down Funk with great arrangement and production. This is versatility at its best from the commix.

A.I. – Movin' On (Marky & Bungle remix) – Liquid V
The original tune is a personal favorite of mine, and this remix doesit justice. Marky and Bungle's remix collaborations seem to be unstoppable. And this is a perfect example of what a remix is all about. Another superb peace of music from the boys exclusive to the Liquid V Club Sessions Vol 2 Mix CD.

Total Science feat Mc Conrad – Soul Patrol – CIA
Okay when I first herd this tune I was blown away. Conrad is one of the original D&B vocalists and alongside top shelf artists such as Total Science there can only be a hit in the making. This is just one of the universal tunes off their new album 'Mars Needs Total Science,' music for your soul.

D Bridge feat Steve Spacek - Last Straw - Exit
This is one deep roller, sultry vocals from one bad arse singer and a simple and somber rhythmic track which keeps you wanting more. Also check for his remix of Japanese ES9 - free your mind, classic D Bridge.

DJ Mosus on www.lifefm.co.uk 6pm-8pm GMT

ALL STAR REVIEWS

FLIGHT
BBC 1XTRA

Martyn - All Around - Dub
Some more deep techno vibes from the Dutch wonder, you'll only hear this in my club sets at the moment as its not yet finished. Beautiful strings make it melancholic but uplifting at the same time, a nice way to end proceedings. Martyn brings the r2d2 vibes once again... BAD.

Spirit - S.H.K - Play:musik
One of D&B's unsung heroes, Spirit continues on his roll of churning out quality tunage and this one is a blinder! With his trademark heavy bass and tough beats coupled with an almost Trancey riff, this track has set many dance floors alight already and is sure to carry on doing so.

A.I. & Robert Owens - The Power Within - Dub
Lovely collaboration between A.I and the LEGEND that is Robert Owens, after a brief stint away from the studio the guys have come back really strong. I love seeing these sort of hook-ups going on - D&B could definitely do with more flavours outside of the genre being brought in to spice it up a bit.

Heist - Sprout (Breakage Remix) - Horizons Music
Young Jimmy Breakz has turned the original (which was very smooth) on it's head and stripped it right back to a chugging beats and bass affair. Think sci-fi Dubstep flavours at a D&B tempo. Also have to mention his debut LP "This Too Shall Pass" out on Bassbin soon - proper D&B Jungle for 2006 with excellent tracks throughout.

Survial - Gravity Borne - Dub
Steve Survival has a deep Old Skool vibe to his music, and this track is one of the standout ones for me - rolling with quite a dark edge it could fit into both a Metalheadz or Swerve set nicely, crossing the styles with ease. Listen out for more goodness by him coming later this year on Play:musik, Intasound and other labels.

Marcus Intalex - Wide Eyes - Dub
One of a few of his solo goodies doing the rounds at the mo, I still can't get enough of this one! Marcus must have been a real 80s lover - wicked tinges of Detroit, Acid House and the New Romantic sound with stepping beats. Very ethereal piece of music, one to close your eyes and drift away to.

Deep Blue - Hear My Sound - Play:musik
Another of D&B's underrated producers, Deep Blue is steeped in history and still maintains a high quality threshold. This track is very smooth and silky, perfect for lazy hazy summer cocktail drinking on a beach or in your back garden.

Breakage - Clarendon - Dub
Breakage's sound has really matured over the last year or so and it's already proven there is a lot more to him than amen and edits. Deep Dub flavours on this track, starting off with simple beats that build and build. One for the smokers...

Graphic ft. Beans - I Am Metal (Martyn rmx) - Offshore
One of my favourite Offshore releases gets remixed by one of my favourite artists and it's a gem! Tough robot funk at its finest, I've been dropping this in every club set and almost every week on my show to a great response. Arguably Martyn's best work to date, excellent stuff.

Flight - The Next Chapter Wed 22.00-12.00am on 1xtra

NOOKIE
MINISTRY OF SOUND

Mathematics – Mirrorball - Dub
Rollin', Dubby Drum & Bass from the guys from the 'Big Apple.' Heavy beats, lush strings and a killer bassline. A versatile tune that fits into any set. Deep, Dark and Dangerous!

Marky & Bungle - Back to the Vibe – Innerground
Early summer vibe track, some nice filtering giving it the uplifting Housey feel, great use of the piano sample and a heavy Funky bassline. 3. Big Bud - Stink Weed (Nookie Remix) (Soundtrax): My rendition of one of my favorite tracks from Bud's latest album 'Fear of Flying.' Jazzy basslines and a rollin' Old Skool Breakbeat. The return of the Breaks!

Bachelors of Science & Stunna - Rhodes Ahead - Phuzion
Deep, Rhodes filled dance floor killer from across the big pond, subtle male vocals and a deep pulsating bassline holds this track together beautifully, one of my personal favs at the moment.

Kubiks & Lomax - Taking A Stand - Phuzion
The Bristol boys making their debut on my very own Phuzion Records label, wicked live vocal with filtered beats and bass. Pure classy musical Drum & Bass that rocks the dance floor.

Social Security - Casablanca - Strictly Digital / Phuzion
Early summer anthem Latin from my fellow North London Boys. Punchy Latino style piano patterns a alongside the trademark Social Security percussion filled beats, featuring a live vocal version.

Robert Owens & AI - The Power Within - Dub
Wicked combination, wicked tune! Gonna be a classic, combining the class production from the producers of the moment with an all time classic vocalist, big driving bassline, big love to Glenn & Gambit.

Solar G - Liquid Soul - Phuzion
Brand new producer from the new Drum & Bass capital of the world! Orchestral type strings, keeping it musical and deep and with crisp and punchy rollin' beats. Keeping it Funky from the Iron Curtain.

Blu Mar Ten - Future Primitive - Phuzion
Definitely one for the dance floor crew, good use of the 'serious' vocal sample and the usual BMT tight and precise production, analog style bassline ripping up the subs! The BMT guys show us how to keep it deep and dance floor.

Syncopix - The Seed - Vibez
One of the top producers in my book, this is on the deep Jazzy tip and has a subtle male vocal sample complimenting the tight beats and excellent production, this one's got so much Funking Soul!

Strictly Digital presents The Atmosphere Show hosted by DJ Nookie on Ministry of Sound Radio every Monday 2pm - 4pm GMT. www.ministryofsound.com / www.strictly-digital.com

FUTUREBOUND

01. Matrix, Optical & Ed Rush - Untitled – Virus
02. Futurebound & Entity – Lion of Judah - Viper
03. Brooks Brothers - Promise - Viper
04. Shimon & Special A - Release - Ram
05. Various Artists – Circuit Breakers LP – Viper
06. Futurebound & Matrix feat. Robert Owens - Tears – Hospital
07. G- Dub & Jayden –Samurai - Ganja
08. Cyantific – Coming Unstuck - Hospital
09. Subfocus – Flamenco - Ram
10. Drumsound & B.line Smith - Scum bag - Technique

RUFFSTUFF

01. Krust - Follow The Vision (Zinc rmx) – Full Cycle
02. Trinity - The S Bag - Chronic
03. Clipz & Die - Tunnel Vision - Chronic
04. Drumsound & B.line Smith - Scum bag - Technique
05. Majistrate & Ruffstuff - Violence - Bingo
06. Hazard - Crime Watch - Ganja
07. Mask - He's back - Dope Dragon
08. G-Dub – Black Widow - Ganja
09. Roni Size & Die - It's A Jazz Thing (Utah Jazz remix) - V
10. Majistrate & Ruffstuff - Shooks (remix) - Chronic

NU:TONE

01. V/A - Future sound of Cambridge vol 2 - Hospital
02. Unknown - Gold Digga - Dub
03. Logistics - The Divide – Nhs dub
04. Marky & Bungle - 25th Floor VIP – Innerground
05. Calibre - Untitled Bristol - Dub
06. Commix - Change - Metalheadz
07. D Kay & DJ Lee - Desire – Dub
08. Alice Russell - To Know This (Nu:Tone rmx) - Tru Thoughts
09. Dirty Harry bootleg - Dub
10. Marcus Intalex - Red 7 - Dub

MARKY

01. Calibre - Well being - Signature
02. Zero Tolerance & Beta 2 - Five Spots - Innerground
03. Nu:Tone - Soulflower - Hospital
04. Die & Clipz - Number 1 - Full Cycle
05. Total Science Feat. Conrad - Soul Patrol - CIA
06. Makoto - Waiting - Good Looking
07. Spirit - Circuit - Innerground
08. Deep Inc - Velvet - Innerground
09. Alix Perez & Specific - Side2Side - Brigand
10. Marky & Bungle - Codename - Innerground

DJ SPARXX

01. Hazard - Crimewatch - Ganja
02. TC - Back Up - Stereotype
03. Bladerunner Rocker - Dread
04. Hazard - All Da Way - Ganja
05. Unknown - Crystal Voyger - Dub
06. Digital & Spirit - Phantom Force - Phantom Audio
07. Dedicate - Majistate - Low Down Deep
08. Roni Size - Bus Stop - Dub
09. Pendulum - Masochist - Jungle Sound
10. Dub - Bass 2 Dark - Dub

compiled by
DJ Base, Franjunglepunk,
Danny Shutdown, Psylence,
Jordan V, Laurent Fintoni, Jeryl Wilton

Krust
Mystery School / Belief System
Full Cycle

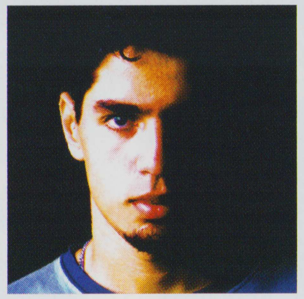
Krust is back and in full effect as he comes with this the first single taken from his highly anticipated 'Hidden Knowledge' LP. 'Mystery School' sets the mood right from the intro with synths and effects coupled with filtered drums and atmospherics that lead into some classic euphoric business and then the drop. Heavy warped sub bass and rolling drums provide the setting for a deep and dark journey into the future and beyond. Flip for the sounds of 'Belief System', at first you think this one got a real old school acid feel about it then the organs and Jazzed out drums step in with something fresh and funky for your dancing pleasure. 8

Mr. L
This Is Hardcore / Voices
Mr. L

Jonny L delivers number four of his Mr.L series and this is arguably his best yet. 'This Is Hardcore' is a monster burst of energy and vibes that'll pick up the pace on any dance floor. A huge scrunched up Amen with a snare so coarse it sounds like it's been grated leads the way, whilst manic percussion and fierce low subs penetrate the flow. The whistle-like hook accompanied by growling synths washing over slot-in perfectly.This is dance floor D'n'B for the headstrong. Flip for 'Voices' for some trademark Jonny L business. His simple but oh so heavy drums take centre-stage here with some b-boy style flex with the catchy vocal ''hearing voices in my dreams tell me what it means'' ...Drum & Bass with a groove that's so very effective. 8

Break & Silent Witness
Hollow / The Question
DNAudio

Break & Silent Witness have been on fire of late and this next release continues their good form. 'Hollow', with its awesome riff swirling throughout, is a powerful track with simple breaks but a forceful energy, pausing briefly with some sublime pads. 'The Question' on the flip is pure filth: disgusting bass that'll screw up ya face, flashes of acid and a mood for the headstrong. DNAudio continue to patiently release good strong twelves and this is another fine notch in their catalogue. 7



Bungle
Too Late / Human Poison
Critical

Kasra's Critical imprint employs the in-demand talents of the Brazilian bad boy Bungle for some heavy dancefloor pressure that will appeal to all. The A side, recognisable from its inclusion on the latest instalment of Andy C's 'Nightlife' mix, is an excellent Bristol-style roller. Kicking off with a warm layer of xylophones and a foreboding double bass drone, the warbling b-line melody soon takes over, and is complemented by synth harmonics before an excellent distorted guitar switch-up. Quality through and through. The B side on the other hand is like the bastard child of Phantom Audio and Break: stomping beats, ripping synths and choice edits. Brilliant. 8

Eddy Woo
Tsunami (remix) / Solitaire
Frequency

Ram's subsidiary for up & coming producers is graced for the second time by Eddy Woo. 'Tsunami', Eddy Woo's first ever release and the track which inaugurated Ram's liquid sub label High Lite, gets a dance floor relick in line with the stable's current style. Expect big kicks and snares, big build ups and tearing reece, complimented by the "Tsunami" vocal and looping chime FX. The flip is a more frivoluous affair, with cheeky synths, metallic harmonics and an Electro bassline progression. Fans of the Ram sound won't be disappointed. 6

Wickaman & Hoodlum
Sub-Tub / Hold On (To My Horns)
Liq-Weed Ganja

Touching down with release number four, Liq-Weed Ganja bring us something from a duo not well known for their liquid output. The A side 'Sub-Tub' starts off relaxing enough but soon drops into a roller coaster sub bass that would test any system, along side a stepping beat and relaxed vocal stabs. The B side 'Hold on (To My Horns)' is a more Reggae inspired affair. With a hint of the well know Wickaman bassline. I just get the feeling that this is a watered down effort from the boys. While both sides are competent they unfortunately don't amaze. 4

Tribe Of Issachar
Tribal Natty (Generation Dub remixes)
Double Zero

Known for killer jump up, how do Generation Dub deal with this 'Junglistic' remix? Is it broader than Broadway, or narrower than an alleyway? The lively intro laced with Reggae vocals starts well. Then come the familiar lyrics, while we're reminded, "it's the remix baby" (if you hadn't realised already). The drop is extreme, the vomit inducing bass switches unexpectedly. This is all great, but unfortunately the Natty lyrics don't quite work. It ends up sounding a bit like a bedroom experi-mix. Fortunately there's a dub version on the B side with all the same bite, but no lyrics! 6

The Force
Keep Rocking / Untouchable
Stereotype

New to the Stereotype camp, The Force hit us with some caustic jump up. Big beats on the intro of 'Keep Rocking' soon give way to the drop. The rasping bass and sub combination is pure dance floor meat and cheese, sandwiched between chunky granary bread beats. The B side 'Untouchable' puts down heavyweight breaks over tense horror strings before a familiar sample and swirling pads bring us to the drop. Then it's game on as an eyebrow lowering bass pumps over blistering breaks. Repetitive? Maybe, but this 12" is like having a grenade in dance floor warfare. 6

Crystal Clear & Code:Breaker
All I Know
Crystal Clear & Xample
Brother
Frontline

Over only a few releases Crystal Clear has become known for high quality production, tight beats and heavy bass. This latest release on Frontline has all those trademarks. The A side intro shuffles along with vocals, horns and piano stabs. This continues into the bulk of the tune alongside a switching bass line and pitch shifting amen. The B side is a similar affair, with a deeper more soulful vocal hook and rising bass tones. Dillinja fans will instantly see a similarity but, while interesting, I doubt this one will stay in the box for long. 5

Rogue State ft. Bongo Chilli
Sound Like (Shogun Riddim) / Benny Page rmx
Bongo Chilli

Sheffield's Bongo Chilli imprint opens its Ragga Jungle account with an accomplished remix from man of the moment Benny Page. You know a man's on fire when he's remixing left, right and centre. The original 'Shogun Riddim' is a mischievious Dancehall Reggae track with a strong oriental influence, and Bongo Chilli rides with some conscious lyrics. Benny Page does the business by expertly laying the acapella over a firm foundation of rolling beats and Jungle bass, while slightly changing the atmosphere of the original, making it a far more light hearted affair. The Ragga Jungle revival continues. 5

Danny Byrd ft. IK / Tomhawk
Rise Again / Control Freak
Spearhead

Hospital stalwart Danny Byrd steps up to represent for BCee's Spearhead with a typically up beat, House influenced 12". The A side, led by the soulful croonings and lyricism of IK, is an energetic dance floor liquid track based on an Amen foundation for all the rare groovers out there. The flip, featuring another Hospital regular Tomahawk, is a housey Electro-influenced groover again based around vocals, but this time of a female songstress. Although slightly cheesy for this reviewers liking, this release will certainly appeal to those who like their vibes positive. 5

Current Value / Kid Kryptic
Anticitizen / Foreign Skin
Soothsayer Vs Theoretic

When two anarchic Drum & Bass rascals go head to head it's never going to be for the lighthearted. In this instance, two labels with a strong intention to shake the scene at its foundations deliver some fiendishly disgusting pressure, following in the foot steps of the demonic and showing them how they'd like it to be done. New Obscene signing Current Value offers up a frantic call to bring down the New World Order with a fist full of Amens, acidic screeches and descending reeces, while Kid Kryptic lays down an eerie calm before inseminating panic with break switch ups and hardcore editing. Only for the hardcore. 6

Marky & XRS / Total Science
CIA vs Innerground Battle mix Series 1
CIA / Innerground

CIA & Innerground combine forces and bring to us the Battle Mixes, this single is the first in the series and sees the Innerground bosses and CIA's CEO's go head to head to bring us a selection of battle mixes that will quite literally knock you off your feet. Round 1! 'Closer' gets the rework it deserves as Total Science go in for the kill and deliver an uppercut taking this classic to the next level. Round 2 and the boxing continue as Marky and XRS come out bobbing and weaving with the 'Dee Pee' remix taking it down the journey route definitely one for the late night bubbling crew.

Very Tidy! 8

Sabre
These Simple Things / Oxygen
Future Thinkin

The Future Thinkin camp uphold their ethos of deep and soulful musicality by enlisting new skool leader Sabre, whose delicate engineering permeates throughout this release. Signed on first listen, 'These Simple Things' builds slowly on a bed of layered pads before the ghost of Optical swoops in with some pulsating bass waves and mid-range synth swipes. Majestic. 'Oxygen' on the flip forms itself around a melancholic piano sample and an evocative, soulful male vocal sample, as an organic bed of tones breaths in the background. Although heavily influenced by D Bridge, this is nevertheless an accomplished composition. 7

Eksman, Zinc, Nicol & Majistrate
Roll slow / Blap
Bingo

South London lyricist and award winner Eksman wastes no time in bringing us the next trip from the last outing with Bingo that was 'Drive by car'. Originally featured exclusively on the Bingo sessions Vol 3 mix, 'Roll Slow follows on neatly as the Eksman takes us on a lyrical journey, with Zinc on the controls this one gets heavy in the dance. Flip for the sounds of Blap , the title says it all with this one as Nicol and the Majistrate take over the controls providing some tidy beats to compliment Eks's unique flow. A little something for the raving crew! 7

Brooklyn
Stages (Commix Rmx) / Wicked Ways (feat. Bachelors of Science)
Horizons

Horizons come correct with the debut single from new kid on the block Brooklyn, Hailing from the Czech Republic Brooklyn touches down neatly with these two slices of quality D&B. First up we have the Commix Remix of 'Stages this one for those late summer nights on the beach, mellow keys and chords blend into some high tensile drum action with a musicality. That sweeps over you like a cool wave this one is hot! Flip for the sounds of Wicked ways featuring Bachelors of Science this one more of a Reggae track with horns and a catchy Reggae vocal that sits well to form this well produced future dub drum and bass track. Good vibes all the way. 7

Dope Ammo / Alter Ego
Droppin' Beats / Predator
Source Recordings

Popping their proverbial cherry this issue is brand new imprint Source Recordings, brought to you by the one and only south coast entrepreneur Ben at DnB Source record shop. Dope Ammo set their stall with a looping Hip Hop vocal and plucky melody before letting fly chirping four-note lead. Newbie Alter Ego goes down a far grittier and wobblier path with his horror flick-sampling 'Predator', unleashing stomping beats and distorted slabs of bass. This jolly jaunt into jump up territory is not quite the best the sub-genre has to offer, but isn't bad as a first release. 5

Double O
Sublime / Woman
DZR

Here we have the long awaited lead single to the 'Soul intention' CD. Courtesy of Double O formally known as DJ 007, this is Double O's first release for a decade and he comes back in fine style with two specials to move ya and groove ya. 'Sublime' on the A is a full vocal bubbler full of atmosphere and vibe, light and intricate beats build with tribal bongos into a bass induced drop full of depth and soul. Flip over for 'Woman' a modern Roots-Rocker with heavy breaks and filtered synths, this one gets moving on the drop with deep and dubby sub lo bass. One to watch! 7

Drumsound & Simon Bassline Smith / Syncopix
Superfly / Jonie's Theme
Liquid V

Absolutely massive things here! The sampler for Al's 'Liquid V Club Sessions 2' CD, this split 12" offers you two huge, funk fuelled monsters. I first heard Bryan G play 'Superfly' in November and spent the next month trying to find out what it was. Tight drums, epic strings and an irresistible bassline make for an absolute smasher of an A side and Syncopix more than matches up on the flip. 'Jonie's Theme' may appear a little deeper at first glance, but an overpoweringly funky hook line and low, low sub-bass make this one hit just as hard. Buy it twice, I dare you! 8

DJ Fresh feat. Mary Byker
Nervous / Matador
Breakbeat Kaos

No matter what you think about DJ Fresh, you have to admit he's not afraid to push the boundaries and puts his money where his mouth is. 'Nervous' is the sampler for his debut album; 'Escape From Planet Monday' and features Apollo 440's Mary Byker. On first listen I wasn't convinced, its screaming guitars and vocal hooks seemed too, well, different… but after a few more I realised that's exactly the point! Flip over and 'Matador' slaps you full in the face with Latino vibes and D&B sensibilities, another slice of DJ Fresh inspiration on wax. For this release's sheer ingenuity it gets. 8

Concord Dawn
Broken Eyes / Say Your Words
Metalheadz

.'Broken Eyes' combines eerie atmospherics, haunting vocals, screeching guitar and synth lines, clattering drums and pounding bass. However it's the Beauty and the Beast appeal of the B side that's grabbed my attention on this 12". Opening with pads and vocals reminiscent of 'Inner City Life' slides into a jazzy roller before the breakdown, then, like a bolt from the blue the tune resurges with clattering Amens that batter you to a bloody pulp as a disgusting distorted Reece rips into your remains like a hungry vulture. Prettier than a prom queen and yet more disgusting than a pervert's pocket. 8

Various Artists
The Future Sound Of Cambridge EP Vol.2
Hospital Records

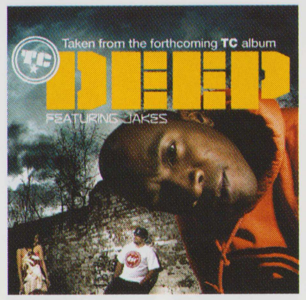
'When Pilots Eject'; brings some Boymerang beats and bass business, this is a different flavour to what you're used to from the Hospital camp. 'The Boy Who Lost His Smile' from Nu:Tone offers tight beats and funk flavours while Commix's 'Scarlet' takes you on a deep and driving tip. As with the first FSOC EP though, it's Logistics who steals the show; 'Never Ending Story' starts off sounding like an 80s TV theme tune, but quickly progresses into an utter stormer of epic electronic proportions. 7/10 for the rest but 'Never Ending Story' gets an … 8

S.M.O.K.E.
Ray-Gun / LA Zombie
Charge Recordings

Mampi Swift has gone fishing on the continent for the latest Charge release and come back with Italian duo S.M.O.K.E: a first for the country if I'm not mistaken. They come with a standard Charge offering: dark, techy and as hard as they come. Both sides bring forth some thundering and relentless drums, bass and stabs. 'Ray-Gun' is backed by a nicely chosen repeating vocal while 'LA Zombie' goes straight for the classic horror movie sampling style, and sets a scenic feel to the tune that works well. If you got a dancefloor to shatter this should work a treat. 6

D Kay
Desire / How Much Does It Take
Brigand

A nice stinker, if you get my drift, is the best way to describe D Kay's latest 12." 'Desire' has been canned by Randall up and down the country. This tune has been breaking dance floors all over the world. A smooth intro, that travels into silence, before turning real nasty with the trademark D Kay break, minimal vocal and bassline that scrapes across the track like long nails on a chalkboard. On the B we have a more distant that is closer to the D Kay sound we're more familiar with. Shuffling beat, and well-placed horns across the track make this a lovely roller. 7



Brookes Brothers
Portal / Desert Island
W10

Danny Wheeler's fledgling W10 imprint continues to impress with this 12" from new Breakbeat Kaos signings the Brookes Brothers. The duo display a maturity beyond their discography with two diverse yet equally impressive tracks. 'Portal', characterised by its half-time breakdowns, is an energetic peak-time dance floor number led by a variety of crisply produced synth lines, but it's the mellower flip that steals the show. 'Desert Island' lives up to its name, creating an air of sun-drenched bliss with an ethereal arrangement of guitars, pads and infectious vocals. Certain to be a summer anthem, heard once this track becomes unforgettable. 8

TC feat. Jakes
Deep
D-Style

"What the fu*k?" is the first thing that comes to mind when listening to the first few bars of this as Jakes delivers some truly weird, yet strangely funny, lyrics over a tasty beat and trademark bouncy bassline. Let's face it, when was the last time you heard a tune that didn't take itself too seriously in Drum & Bass? The track continues along the same lines: a simple and effective dance floor piece, overlaid with Jakes' lyrics that continuously tread the line between weird and funny. Original and different, this bodes well for TC's forthcoming long player. 7

Noisia feturing Teebee, Mayhem & MC Verse
Lost Cause / Choke
Vision

Noisia deliver the second single on Vision and manage to equate, if not surpass the quality of the first one. With Teebee on the A side they deliver more of that filthy funk they do so well. An eerie intro, shaking drop, trademark drums with edits and whirling bass. There isn't much to fault on this. The flip keeps it dirty with more of a roller vibe, as Verse delivers some choice and on point lyrics while Mayhem joins in for a truly remarkable bit of production: beats and bass that are inseparable and leave you unable to nod your head and freak your body. Further proof that 2006 should firmly belong in the hands of this talented trio. 8

DJ Vapour
Flies On Sh*t / Shampoo
Intasound

DJ Vapour will be a relatively new name to most but expect to see this guy a lot more in the coming months. Kicking off with 'Flies on Shit', expect some straight up, nasty two-step business, and more of the same in 'Shampoo'. In an era of this music where it seems everyone is looking to pigeonhole every tune into sub-genres, here we have a reminder that straight forward Drum & Bass executed as well as this can more than rock a crowd. Moody atmospherics, growling bass and huge two-step breaks are all that's on offer here, but just watch the reaction when it drops in a club. 7

Phobia
All Points North EP
Renegade Hardware

After a series of appearances on Renegade Recordings and various Renegade Hardware LPs, Newcastle's Phobia finally gets his moment in the spotlight with this, his debut EP on the TOV Music Group's flagship imprint. As you'd expect from one of the Horsemen, this well produced EP is strewn with Hip Hop and Old Skool samples, underpinned by a layer of tuff breaks and 808s, and led by ripping reeces. Fans of classic Digital and Spirit will certainly see the EP's merits, with 'Creep' and 'Messenger' standing out in particular. The EP also features a Friction remix of 'Warlock'. 6

Fission & Kaiser
Ormus (D-struct remix)
Robot Death Squad
Space Crawler
Barcode

Barcode issue a warning shot with this sampler for their forthcoming second LP project entitled 'Shades Of Black'. First up is newcomer D-Struct who rearranges Puertorican duo Fission and Kaiser's techy roller 'Ormus' into something far more sinister and gritty. Recent Moving Shadow debutants Robot Death Squad take care of the flip with a relentelessly pounding beats workout. Both tracks offer promising glimpses of craftsmanship, but fail to enthrall and after a few listens disappear within their own monotony. 5

Various Artists
Liquid Allsorts Vol. 2 EP
Grid

After Marky & Bungle's excellent 'Prime Time', Twisted Individual's Grid continues to diversify with the second instalment of the Liquid Allsort series. First out the bag is A Sides' soulful 'Pick Up The Pieces', with its South American influences and subtle guitar licks. Sweet treat number two is 'Bomb Jack' by the versatile Heist, whose overly clinical production suffocates an otherwise pleasant Jazz-Funk bubbler. Raw Q offers more juicy jazz leanings with his riff-led 'Jagged Edge', for me the weakest track on the EP, while the in demand Russian producer Electrosoul System provides the highlight with his Bossa-influenced 'In The Morning'. 6

Phetsta
Blur / Mako
Technique

The second sampler for Technique's 'Street Technique' LP comes in the shape of a 12" from Australia's Phetsta. Die hard fans of Phetsta's fellow coutrymen Pendulum will probably find the hybrid Trance-Rock stylings of this release appealing. Both tracks are well executed and musically intricated, putting in evidence the young producers honed ear and engineering talents, but on the whole they lean far too heavily on the Pendulum's musicality and production without demonstrating enough character of their own. No doubt Phetsta will come into his own soon. 4

Propaganda / Countersrike
Temptress / Everchanging
Revolution

Continuing its ethos of championing some of the hottest and freshest talents from the harder side of the scene, Revolution unveils a double header featuring Offkey's Propaganda and South African duo Counterstrike. Both tracks churn along hypnotically, laced with haunting atmospherics, steadily progressing riffs, interchanging percussive elements and acid bleeps, not too disimilar to the trademark Usual Suspects' sound of old. Definitely one for those who like it twisted and tormentuous. 6

Bladerunner
The Rocker / Leave Dem Alone
Dub Dread

Fans of Ray Keith Dread Recordings won't be disappointed with this release as Bladerunner emulates his hero and brings some tight old skool breaks, stomping 808s and Reggae samples into the mix for a reminiscent ride into Jungle territory. However, the tracks don't quite break out from behind Ray Keith's shadow and do nothing to add something new to the Dread sound, which at this juncture is in need of a fresh injection of ideas. Undoubtedly, Bladerunner and cohort Serum will come with the goods in due course. 5

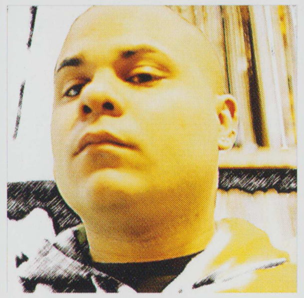
Illskillz & Calyx
Colours of Noise / Guru
Illskillz Recordings

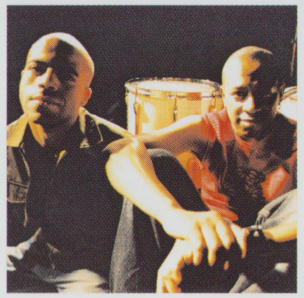
Calyx joins the Austrian duo of Rawfull and D.Kay for a 12" single that combines styles nicely. The A side is simple and effective with a perforating bassline but it's the flip that wins here with its throwback to the olden days executed masterfully. The breaks are well structured and tear it up with accompanying sub and bass that have all seemingly been arranged to please those fond of reminiscing. Worth it for the B side alone if you miss the good old days of Jungle. 5

Cujo
No Way / Clarity
Motive & Henree
A Nu Day / One Luv
Soundtrax

'No Way' is a minimal affair: simple drums, Electro bleeps and vocals loop around an ass-shaking bassline. On the B side, 'Clarity' is a deeper tune, keeping it minimal again with some tight breaks, sinister bass, Jazz chords and 3D FX.' A Nu Day' rolls with punching bass stabs, fat Amen break and dreamy atmospherics. An all too familiar vocal sample doesn't really need to surface but nonetheless doesn't spoil the flow. On the B side 'One Luv' is one for the smokers. Giutar strokes, dubby echoes and a warm rolling bassline send you off into dreamland. 7

Drum + Bass Reviews





Visionary feat. King
Dub Rock Sound (Benny Page remix) / Rock The Dub
Dance Rock

A dangerous piece of shrapnel in the D&B dub rock explosion. Mr. Page represents in the form of a remix for the esteemed label heads Visionary. Benny toughens up the beats but leaves King's vocal hook untouched to preserve the summer time vibe of the original. The verse-chorus-verse design of King's vocals makes this more of a 'song' than a 'tune', but Benny has supplied enough energy to move those dancing shoes. The AA side scores highly for its originality and appeal. Visionary combine a catchy electric guitar riff with some resonating bass and a "Wicked and Dread…Babylon" sample to powerful effect. 7

Spirit
Siren (Hive remix) / Lost & Found (Tactile remix)
Inneractive

Hive gives the remix treatment on the 'A'. Taking it deep, down and low, and twisting you inside out with the snarling mentasm, when you hear the ''when the drum beats go like this!'' vocal warning, expect some brutal drum steps to mash the place down. Hive's take on this monster passes the test in fine style. Another Spirit tune, 'Lost & Found' from around three years ago, this time sees the mighty Tactile tackling the remix. Opening with distant atmospherics and rave style patterns for the drop of rolling Amens and a bassline that's straight out of the school of Ram Records of old. 7

Marky & XRS
Butterfly (Craggz & P. F. rmx) / Moments of Lust (Makoto rmx)
Innerground

Two undisputedly heavy re-workings on the latest Innerground 12". First up, Newcastle trio Craggz & Parallel Forces take on 'Butterfly', keeping things simple and in their trademark style, Valve's golden boys retain all the essentials of the original, beef up the drums and bass and make a tasty improvement on an already great track. It's the B side that's got me excited on this release though. Good Looking's own Japanese import; Makoto has transformed 'Moments Of Lust' into a beautifully rolling and deep number that packs enough energy for the dance floor and enough musicality for the iPod. 7

Distorted Minds
No Test / Old Times
Ganja

'No Test' lifts off with an eerie sci-fi intro. It doesn't take long before you're hit with a baseball bat of a drop, then it's non-stop 'til the bridge. Growling bass is countered with what sounds like a revving chainsaw. This all takes place over the usual heavy breaks. The B side rolls in with film noir chords and a choppy break. With a more bouncing bass than the A side, 'Old Times' is a jack-in-a-box that keeps things lively all the way through. Maybe it's not ground breaking music, but when it's done this well, it's easy to see why Distorted Minds are considered among the best at what they do. This is very solid crowd rocking stuff. 7

Mutt
Nectarines & Penicillin / Come To Terms
Horizons Music

Upcomer Mutt is the latest addition to Horizons Music's roster and serves up a nice slice of Drum & Bass that is definitely more for the listeners than the dancefloor. The A side is the type of track that you put on when travelling, something to watch the world go by, while the B side features some lovely intro drums. Unfortunately these are coupled with some more trademark breaks throughout and they just don't fit that nicely with the more mellow vibe of the intro. Shame but still one to watch. 5

Aquasky feat. $pyda
Time Up / Drumsound & Simon 'Bassline' Smith remix
Passenger

Aquasky continue to celebrate their 10th anniversary with this slice of 'actual' dancefloor funk with $pyda on vocal duty. The original is as effective as they come, though to be honest it does sound more like a Pendulum track than some of the trio's earlier and more original Ragga anthems, which is a shame, but the track will still work a treat on any dancefloor. The remix on the flip is handled by Drumsound & 'Bassline' Smith who crank it up a notch in usual fashion, distort a few things along the line and continue to aim for the floor. 5

Blame
Sabotage / Reign Of Fire
720

Blame delivers another taster from his forthcoming LP following in the footsteps of his recent Charge releases. 'Sabotage' goes for the roller side of things while keeping a techy vibe, and while it's well executed it's not really what Blame does best. However when you flip for 'Reign of Fire' we enter much more familiar and classic Blame territory. Some choice samples, a spooked out intro and some murderous drums, bass and organ stabs which are sure to leave many dancefloors shattered. A mixed delivery but a very strong B side. 6

Shock One
It's On / Further Away From Me
Shogun Audio

The upcoming Australian duo of Shock One drop their second single on Shogun Audio with an A side that works well but tries to do a bit too much, without accomplishing it all in the process. Combining elements of various styles can result in some memorable tracks, but this falls a bit short. Still, it's far from rubbish and will be sure to light up the dance, but it could have worked better with the focus on one main element, like the lovely guitar licks. The flip is simpler: a roller that'll fit nicely in any liquid set and appeals. 5

Counter Strike / Mumbiz & Dave Akuma
White Light / Testing Reality
Evol Intent

"He was a tormented boy. He didn't just eat their bodies, he ate their souls…and I joined in". Dutty! With a sample like that, you know what's coming next. Pure chopped Amen and discordant bass with the occasional "tormented by guilt" stab makes this a scary number: one for the head bangers. On the flip, Mumbiz & Dave Akuma present their unique breed of hard Drum & Bass with a hardcore edge. An atmospheric intro with hi-hats leads to the break. Following a moment of silence, a voice screams "WAKE UP!" and the rest is Amen, twisted bass and nauseating reece. Very heavy indeed. 4

Tech Itch
Raised By Evil / Demon
Penetration

Tech Itch became a solo act with the departure of Decoder in the late 1990s and since then has become known for his well-produced combination of unsettling synths and dark, complex drum patterns...which always sound better loud! The level of quality we have come to expect from the Birmingham-bred wizkid is met with his latest release on Penetration. The title of this 12" reveals the vibe it takes and 'Raised By Evil' features a haunting synth which stabs on every bar alongside a frightful amen. While this may not appeal to a wider audience, it should please those into deep penetration. 5

Keyser Soze / C.A.B.L.E.
Spontaneous Night
My Reason To Live
31 Records

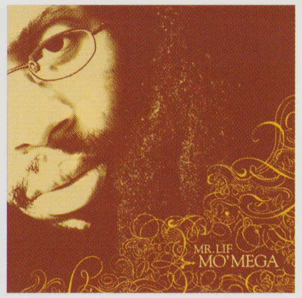
Nice vocals sit over rolling amens and tight bongos but an all too familiar drop takes away the edge of the intro. Flip for 'Spook Story' with it's nice deep pads, wicked drums and dance floor appeal. C.A.B.L.E. steps forward with 'My Reason To Live', which quite frankly is straight from the Pendulum text book, so you know what to expect here. Flip for 'All About The News'' for a more moodier affair but again nothing too inspiring. Trying not to compare these releases to the 31 Records of old is difficult, I'm still left somewhat dissapointed. 5

Tactile / Motive
Aldabra (Commix rmx) / Domino
Dispatch

Wasting no time in getting down to business, the bassline takes centre stage on the remix of 'Aldabra'. Big subs pound followed by a warbling wobble, vocal chants and some quality drum-funk for a wicked groove. This is what Jungle should sound like these days as it's too easy to label a tune 'jump up' with the slightest element of wobble. Flip for Motive's 'Domino with Techno sounds building around rolling drums, Bristol bass and Old Skool Hardcore bleeps. 6

HIP HOP Reviews

compiled by
Jesse Keene & Laurent Fintoni

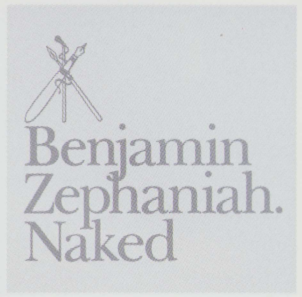


Mr Lif
Mo Mega
Definitive Jux

The Boston-based lyrical colossus returns with this straight-off-the-press follow up to his debut album 'I Phantom'. From the opening track 'Collapse' it slams hard, full of the usual calibre that you would expect from this MC, tackling current affairs, social commentary and of course the fraudulent governments which engulf the world. The subject matter then flips with tracks like 'Washitup' dealing with the subtle misdemeanours of taking a wash when needed. There's guest appearances from the likes of Aesop Rock, Akrobatik, Blueprint and Murs while El-P produces the whole album. It's a competent piece of work, a stellar LP which adds yet more dimensions to Lif's personality, this deserves your attention. 8

Third Sight
Symbionese Liberation Album
Disgruntled Records

Third Sight return for their second album, 7 years on from their now classic 'Golden Shower Hour', and like fine wine time has only made them better. Once more Dufunk and D-Styles provide the beats for Jihad to deliver tongue twisting, challenging, funny and incisive rhymes. The formula is simple yet effective, the beats are dark, gritty, even perverse. You can't mess with a good recipe and Third Sight are proof of that with beats, rhymes and cuts that not only compliment each other perfectly but also stand on their own without shame. The alchemy between the trio is evident throughout, and with a good dose of talented guests including Ricci Rucker, MF Grimm, Rhettmatic, this stands as the first indispensable release of the year. 8



Benjamin Zephaniah
Naked
One Little Indian

I had to add this to the review section simply because it needs to be heard. Not your average Hip Hop album, 'Naked' represents a conscious take on life, love and politics as well as bumping and hustling along the way. Benjamin speaks at the mic rather than rapping at it, bringing a clear message. While the beats can be sparce at times, it levels out with more up beat electronic breaks giving this project a definite fresh sound and approach to Hip Hop in general. You can imagine journalists at The Times hailing this as a new era in the genre but the fact of the matter is that it's honest music for honest heads. 7

Foreign Beggars feat. Oh No & Dubbledge
Slow Broiled Ilk
Casual / Dented Records

The Beggars have done it again, this time with some help from Oh No who produced and absolutely murders the title track. Raising up the bar for the UK once more, Vulgatron and Metropolis drop sick lyrics while the beat stutters along with its bugged out synths and ramped up sub. 'Backdraught' keeps the electronic theme ramping, with some ridiculous bass, lyrics and a violent feel while 'Hot Plate' is another quality slice of double time uptempo from Dag Nabbit over which all the MCs come correct, including Dubbledge, another one to watch from the Dented camp. Hip Hop doesn't get much more original than this and the Beggars keep paving the road. Bring on the second album. 7

Dudley Perkins
xpressions
Stones Throw

Reports have it that MC Declaime was seen running into a phone box and then emerging as the one and only Dudley Perkins aka Funky Dudley. This album is exactly that, as well as a combination of Madlib's broken loops and squelch induced beats with the man Dudley's vocals scattered hither and thither over the mix. The album rises, falls pans out then dissipates with the greatest of ease and there is a lot of diversity here. Although not everyone's cup of tea, this is defiantly one for the Stones Throw fanatics and the funkadelic heads. 5

Various Artists
The Departure Lounge
Dealmaker Records

This compilation of the under-represented Midlands Hip Hop community features the likes of Karizma, Lost Projects, Sophie Johnson Hill and Non-Thespian. Endeavouring to bring a new slant on what UK Hip Hop has to offer by infusing live instrumentation with MCs and singers, Tom Colvert starts the proceedings with 'Dynamic Force': a sublime and rolling instrumental which evokes thoughts of Jazz infused lounge lizards. Further through the LP were treated to an exclusive freestyle set incorporating 6 MCs and UK champion, Foz on the beatbox, all mixed in with live bass and trumpet. As promised in the intro this is something different. Musical class. 7

Itch FM presents
The Lost City Vol 2
Kemet

Welcome to the world of Itch FM, the long standing London based radio show, which has had more artists passing through than the Tate Gallery. Your host is north London MC Mr. Ti2bs who givevs the impression that you have just switched on the radio. From Kyza to Sway, through to Klashnekoff and MCD, it does exactly what it says on the tin with some smashing tunes such as 'Bring Out Your Dead' by Wordsmit and more laid back tunes courtesy of Man Cee who takes us back on the track 'Remembrance'. A wicked little ditty from London City as a wise man once said. 6

Slow Suicide Stimulus
Slow Suicide Stimulus
Flo-Spot Records

Consisting of Artifacts main man Tame-One and the underground crew The Dusted Dons, S.S.S gives the premise of being down right grimy NYC business. Heavy beats are laced with drug induced metaphysical lyrics, it delves into a darker yet potent side of Hip Hop (but lets get this straight, it's not a Cypress Hill 'hits from the bong' album). Drafts in for guest microphone duties include the legendary Grandmaster Caz, Vast Aire, S.A. Smash, Cage and Yak Ballz which adds diversity to the album's flow and pace. Although this will not attain classic status it will definitely gain a somewhat cult following. 6

Daedelus
Denies The Day's Demise
Ninja Tune

This new album from American producer Daedelus is touted as the Electronica, or Techno, answer to his first outing 'Exquisite Corpse', focusing on the live elements of his work rather than his sampling abilities. In trying to showcase a multitude of styles and elements Daedelus ends up noodling and not managing to hit the spot. Brief moments of clarity and head-nod drown into a sea of confusion. It's a shame because there could have been some great moments. Unless you like your music to be really out there and "different for different's sake", I'd steer as far off this offering as possible. 4

A-Trak
Sunglasses Is A Must DVD
Audio Research

'Sunglasses Is A Must', is A-Trak's comedic documentary about his rise to DJ fame. A-Trak bought some turntables and a mixer with his Bar Mitzvah money at 13, won his first DMC world title at 15 and won a record 5 World Titles by the age of 18 and more recently became the DJ for Kanye West. Luckily he had a camera with him to record everything in a 3-part documentary charting his youth, battling years and globe trotting adventures. This DVD is a unique and hilarious look into his life. It's also quite possibly the nicest 'turntablist' documentary you'll see in a while. 6

Woody & Sean Vinylment
A Country Practice
Woodwurk

Conceptual mix CDs are too common these days. When one comes from one the UK's finest DJs and turntablists you know that it'll break the trend. Sean Vinylment, renowned northern crate digger and good friend of Woody, serves up a selection of his deep record collection for Woody to assemble in fine style. Now don't think this is some scratch happy, nerdy 'Rare Groove and Breaks' mix, it's just a dope, mellow and incredibly well thought out mix. It's the music that really is on show here, with some great tracks of varying mood, arranged with subtle cuts and manipulations. 7

Spank Rock
YoYoYoYoYo
Ninja Tune

Straight out of Baltimore, producer XXXchange and MC Spank Rock reminds you that Hip Hop can be well produced whilst still delivering out-there lyrics and beats. The tone is set from the start with 'Backyard Betty' by combining chunky bass hits, a retarded electronic melody and rhymes about an 'ass-shaking competition champ'. Things then stay firmly on the wrong side of the road with tracks like 'Rick Rubin' and its skizoid rhythms, 'IMC' with its ear shattering drums, the sleazy 'Touch Me' or the early 80s throwback 'Bump'. This is good old party music that doesn't require you to think but just to feel. 7

Official Launch at Herbal on 24th May

DOWNSTAIRS
DJs: Breakage, Bailey, Equinox, Rohan, Jubei
MCs: G.Q, SP:MC & Stamina MC

UPSTAIRS (Alternative sets):
Flight (Broken Beat)
Nucleus and Paradox(These are the breaks set)
Fracture (Dubstep), Bailey and Breakage B2B (sampled set)

Tour dates: Belfast 22.4.06, Cologne 29.4.06, Rotterdam 06.05.06, Birmingham 12.5.06, Brighton 13.05.06 London 24.05.06@Herbal, Dublin 27.5.06, Berlin 02.06.06

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Breakbeat Reviews

compiled by
SOTO & Mr Sushi

BEST & WORST DJ STORIES
TAISHAN
Resin Records

The best DJ experience was playing in Sao Paulo on a hot summer night. I arrived at a party organized by a friend in a huge abandoned factory. The place was packed with smiling people, amazing visuals dancing on the walls and the vibe was charged (it may have been something to do with the piles of free weed at the bar!). I didn't realize that I was meant to be playing until I looked at the poster and saw that I was headlining, so I panicked and rushed back to get records. I returned just in time, jumped into the booth and played a set that went down incredibly well with the crowd jumping till sunrise.

The worst was at an after hours party in London. I turned up at about 6am to a crowd of pilled up hardhouse heads. Ugh. I was dreading it. When I got up to play I realized that I had no headphones and the DJ before was leaving with his pair so I had to play holding a mic to my ear! I looked like an absolute idiot and the crowd were hating the music. The dancefloor pretty much cleared and I had to play for what seemed like eternity with a mic against my ear and lot's of gurning skinheads giving me evil stares, I just wanted to escape. Sometimes that DJ booth can feel like a lonely place eh?

Ivory
The Wolf / Control Z remix / Blaze A Trail (Breakfastaz rmx)
Rat Records

Any one for breakbeat, guitar rock with a South London twist? Well, if you were specifically looking for that kind of thing, you're in luck here. Ivory 's sound is indeed unique, a ground breaking and in your face mash up of Jungle, Drum'n'Bass, Hip Hop, Garage and Breakbeat, all freshened with lashings of Punk, Rock'n'Roll and Old Skool Rave. Ivory 's vocal is an apocalyptic punk vision of a paranoid world full of liars and hypocrites delivered with his unique, cheeky South London attitude and plenty of energy. 'The Wolf' comes with a Control Z remix complete with rude words and there's a clean version for those of you not wishing to offend! The 'Blaze a Trail' remix is probably the stand out one here for us; Breakfastaz give it a full on dancefloor treatment, solid breaks with tough kicks and snares and a tasty sprinkling of cowbells that lead the breakdown into the euphoric chorus that will be sure to send any crowd off into the stratosphere. **8.5**

Agent Alvin & Spikey Tee
On The Rise / Timmy Schumacher remixes
Resin Records

Agent Alvin is a prolific and successful producer in the New Zealand D&B scene with releases on Capital Records, Full Cycle and Klute`s imprint, Commercial Suicide, to name a few. Here he has paired up with vocalist Spikey Tee and handed over remix duties to Timmy Schumacher, who crafts an insanely catchy release with a distinctly D&B / breaks flavour. Spikey Tee rides the riddim, with his smooth but potent and rootsy verse and becomes a kind of urban prophet of dub for this searing journey into the glorious depths of sub-frequency sub-culture. On first listen all the noises give off that seductive, apocalyptic feel of pleasing dirt and distortion, and with some uplifting synth lines and an undoubted vitality, the whole atmoshere is pulled up above the underworld into a pounding, intense, heads-down, rump-rousing, aural workout. **7.5**

General Midi
Good to Go / Remixes
Distinctive

The Bristol based Breakbeat duo are back with a storming 12" lifted from their debut LP 'Midi Style'. Punchy beats collide with the unmistakable raspings of MC Jakes, commanding your ears from the off. As with all of Midi's productions, it's locked tight, perfectly blending funky and tech grooves. 'Good to Go' rolls along at high pace, acid keys and rocky bass twisted up to the max. On the remix front US Breakbeat pioneer DJ Icey flexes his trademark funky grooves, chopping the vocals and slamming them into infectious conga-laced beats. Elsewhere Ajello and Scuola Furano provided the House workouts. **8**

Soto
Ghetto Blast Ya! / Rico Tubbs remix
Menu Music

Long time Botchit & Scarper duo Soto may not be the most prolific of producers but when they unleash their studio offerings the results are standout. 'Ghetto Blast Ya!' runs that extra mile and is set to cross over into other genres outside the Breakbeat box. Funky as you like Electro drums lead the way before slinging down for an off beat Hip Hop fall down. Jumping back in for the main break, a hypnotic triplet beat marries up with FX laced b-girl vocals resulting in maximum floor damage. Flip over and Finland's Rico Tubbs drops in for a funky remix delivery. **9**

Soul Of Man
Sukdat / Rogue Element remix
Finger Lickin' Records

Head honchos Soul Of Man are back for another funky bruk out full of good time party breaks for your aural pleasure. This tune in fact started life as Justin Rushmore's first ever production, a 2006 facelift was definitely well overdue. Comprising of dirty Disco stabs, squeaky bleeps slapped alongside bossy Funk bass. Add to that the outright vocal tones from Hip Hop Candy MC, who puts all the male users of the world in place. If that wasn't enough, Finger Lickin' have drafted in man of the moment Rogue Element for remix duties, upping the FX and busting loose on the floor. **8**

Motor
Black Powder
Novamute

Now I couldn't pass up the chance to review this record. It's not strictly breaks but one of the finest pieces of wax around just now. Having dominated the Electro scene with their massive cross over beast 'Sweatbox', they return to the forefront with the dirty funk that is 'Black Powder'. Kicking sound systems into shape right across the land of late and rightly so, firing kicks lock arms with most deadly of basslines, building things firmly up to the break before dropping down for an acid laced shake down. Motor are set for big things, well worth checking. **9**

General Midi
Good To Go / DJ Icey remix
Distinctive

'Entertainer', which featured MC Jakes with the 'General', was a huge favourite of ours a while back, and, once again, this pairing doesn't fail to satisfy. The Breakspoll nominated album version has been given the 'General Midi' dancefloor tweak; big, chunky solid, tough, driving breaks - with a definite good- time party feel and a euphoric climax. MC Jakes rides the rhythm with his smooth brand of MCing/singing.. If this doesn't get bums a wigglin' on the floors up and down the nation, well we just don't know what the world's coming to. DJ Icey adds plenty of sub action to the remix, (always a good thing), and there's a nice addition with the faithful old bouncey pipes. **8.5**

Phonat
Just The FX / Burnin'
Splank! Records

Manchester based label Splank! have really been hitting the mark of late and this release will cement their credentials further more. French mover and shaker Phonat kicks up a right fuss with 'Just The FX', throwing down the driving beats from the word go. Bleepy stabs fight it out with pumping beats as male FX vocal jumps into the mix. On the B side we're treated to a double slice of funk with 'Burnin'. There's a Breaks mix for the all heads and an Electro remix that's guaranteed to raise a few eyebrows. Another top drawn hitter from Splank!. **9**

Capoeria Twins
Whistleblower / To The Dawn Of The Day (Slyde remix)
Payback Project

The Capoeria Twins have been quiet of late. Those of you who've been missing their distinctive blend of Breakbeat will be rushing to your local record emporium hunting for this 12". Effortlessly walking the line between funky and dirty breaks, 'Whistleblower' is a classy piece of work. Leading the way FX laced drums build blocks for the main event, cut up vocals alongside whistle stabs glide along before an Old Skool bass line jumps out of the mix. On the B side the Disco loving chaps Slyde are on remix duties, lacing 'To The Dawn Of The Day' with their trademark funky beats. **9**

Cursor Miner
Hair of Dog / Spassfaktor
Lo Recordings

Oh my dear god this record is amazing! If you buy one tune this month it has to be 'Hair of the Dog'. It's unlike anything you've heard before. As soon as the needle hits the record you know this is something special. Snappy snares and meaty kicks make for the Breakbeat road, then the beats breaks down into the meanest bassline, ripping the speakers apart, then kicking back for a rollercoaster ride of sounds. The bassline slowly meddles into the bark of a dog (hence the titled) as more elements are throw into the pot. A must have! **10**

HARDCORE REVIEWS

compiled by
Allan McGrath

EP OF THE MONTH

Marc Smith
Gravity / Wot Da Fuck / Thick N Fast
Notorious Vinyl

It's over twelve years since Marc Smith's Notorious Vinyl first released a record, not far off ten since their last one and about seven years of waiting for the alleged relaunch. Not that the innovative Scot has been quiet in the meantime. From his genre-defying 97 rave classic 'Echoplex' to recent collaborations with Sharkey, Gammer and Arkitech, it wouldn't be wrong to say he's been firing on all cyclinders at times…which makes it all the more exciting to see Notorious Vinyl's relaunch actually happening, Yep, you read right, Notorious Vinyl is back and boy does it mean business. Ravey, pacey and full of energy, 'Gravity' kicks things off with interlocking surges of manic bleeps and beefy rave acid rapidly raking up the intensity. Sweeping pads then ease in before a breakdown that would easily slot into a classic Scot Project record takes charge. Melodic yet tough and keeping the melody twists weaving throughout, it's a fast, furious and euphoric rush til the very last kick. Standout, though, is heavyweight kick drum track 'What The Fuck'. Acid mayhem, nu skool bouncy techno patterns and a rolling breaks and orchestral piano breakdown that leads into a totally devastating freeform style riff. Massive. Third and final number is the legendary 'Thick N Fast', a similarly tough yet uplifting trainspotters' classic that is finally seeing light of day through this seminal EP. Like all the best thing, this relauncher assault was well worth waiting for and proves that after nearly fifteen years in the game, Scottish legend Marc Smith is still king of the beats. Notorious indeed. **9.5**

D-Lyte
Spacehopper / Wanna See You Bounce
Thin N Crispy Records

After some solid releases from established in-house artists, TNC boss Robbie Long takes the plunge with a first full release from new in-house artist D-Lyte. Not hard to hear why either. For bursting from this accessible, bounce-powered EP are two sure-fire rave explosives that blend a range of hardcore flavours whilst retaining that unique TNC individuality. Lead track Spacehopper is the one for me, a bouncy, infectious jumper that pumps away with zany rave zaps, cut-up vocals and madcap synth attacks before dropping into a head-spinning nu-skool jump up d'n'b breakdown. And just as you're skankin out, shouting 'rewind selekta' round your bedroom, the whole thing flips on its head once more with a simple, sweeping breakdown and the smile-raising lead melody. Bonkers. 'Wanna See You Bounce' ups the bounce-factor still, almost veering towards standard Quosh fare as cheeky rave pianos and a bleepin' half-stepping breakdown pave the way for more po-going rave madness. Stick on, stand back and watch crowds erupt with bonkerzoid enthusiasm. **8**

Kevin Energy & K Complex
Hands Up / Anna (Cube::Hard remix)
Nu Energy

It doesn't quite seem right that Nu Energy founder Kevin Energy and his main engineer, K Complex, have never recorded an original collaboration but this unexpectedly unique record proves it was well worth wait. With skating synths spilling out of a distorted acid breakdown, 'Hands Up' rocks through with twisted grooves, mental acid and hypnotic melody bleeps before a magically sweeping breakdown gets them doing just that. A classic K Complex riff keeps them lifted right to the heavens with another head-wrecking distortion attack to flip things on their head late on. On the flip, midas man Cube::Hard twists up the Nu Energy Collective's ravey hard dance cut 'Anna' into a soaring yet hard hitting hardcore anthem. Almost stealing the A side's thunder, Cube::Hard's totally original vision sandwiches one of the most mesmerising breakdowns of the year, climbing harmonies soaring ever-higher, with sections of gated acid and roughneck rave stabs. The key is in the contrast, the quality in Cube::Hard's unrivalled production and the finished product is almost everyone you'd want from a perfect hardcore track. Massive. **8.5**

Sytronik & Spenno
In Paradise
UFOlogy

Most probably assumed that UFOLOGY would be an outlet for Jason UFO's solo productions alone but this second release from Sytronik and Spenno proves that's clearly not the case. Fortunately, Jason's faith and A&R prove justified with 'One Day'. An infectious vocal anthem that manages to incorporate male vocals without collapsing into tedious cheese, largely thanks to solid basslines, catchy melody and some cheeky noise-work on the vocal itself. A piano laden UFO style breakdown offers something for the whistle-blowing massive before thing soar off into hardcore paradise. 'In Paradise', meanwhile, is clearly intent on heading straight there with more devastatingly catchy melodies and tingling vocals, this time female. Featuring an original synth riff, it might not be vocal fodder that is up there with the Raverbabys of this world but it certainly hits the spot. Two impressive tracks from this ascendant duo and another sharp statement from UFOlogy. **8**

Brisk & V.A.G.A.B.O.N.D.
Hit The Deck / Ham Remix
Next Generation

Next Generation boss Brisk takes some time out from moonlighting as a part-time rave MC to join forces with his precocious label mate V.A.G.A.B.O.N.D. for Next Gneration's 61st release. Brisk has always been adept at taking on vocals without collapsing into cheese-fest cringers and 'Hit The Deck' is further proof of the pudding. Fun euphoric riffs rise up over the minimal mainfloor vocal hook as some classic Next Gen rave pianos get those arms in the air. Then V.A.G.A.B.O.N.D.'s bouncy gabba twist features to inject some added oomph before the vocals sail in once more. An anthem minus the obvious but with Next Generation that's what you expect. Ham gives things a fun party slant with a bass bubbled euphoric breakbeat section and simpler but arguably more catchy melody patterns. Darkside sirens, twisted riffs and Prodigy rave-synths circa Experience era add yet more weight to a typically innovative rework from a producer rediscovering his magic of late. Absolutely massive. **8.5**

AMS
Soul Music
Kaotik Records

Following the recent smash from Gammer and releases from psy-freeform pioneers Ephexis, Sharkey's Kaotik label has stamped it eclectic theory on the rave map with impressive purpose. For his fifth release, the Bonkers legend hands over the baton to his one-time studio protégé AMS from Switched On who delivers two varied tracks. 'Show Me The Way' leads the EP with a pacey, powerful number that truly comes into its own on the ethereal vocal pad breakdown. For me, though, it is 'Soul Music' that truly stands out, mainly due to its stomping blend of throbbing Germanic trance influences and raw hardcore power. Again, a sweeping pad laden breakdown is in full effect but this time its impact is instant and direct as well as euphoric. Acid throbs introduce themselves late on as a second breakdown then take the lead riff to new heights altogether thanks to a second soaring melody. Think a cross between the classic Overdose German sound and the Nu Energy label and you're probably only half way there. All in all, another solid and varied Kaotik EP and one of many exciting releases from renaissance man AMS. **8**

Ethos & Stormtrooper
Played N Made
Ethos & AMS
Nosebleed
Ethos & Stormtrooper

Recently returning from a year break, Ethos' much loved Future Dance label steps up with another massive EP that shows off the new sound of the label in all its euphoric glory. Specifically, fresh, bouncy n' fun hardcore that still lends on the rave sounds that made FD so exciting in the first place. On this killer EP, label boss teams up with TNC's engineering wizard Stormtrooper for two Brisk caned tracks. First up, 'Played N Made' captures just the right balance of light n' lush melody, tough party bizness and manic noisework with a dreamy half-stepping breakdown that leaves you floating about in the heavens before the lead riff rocks in with more pogo-ing blipped out rave action. Proper party slammer. On flip, the pair get down to rearranging FD classic 'Nosebleed' with another tripped out half-stepping melody breakdown and some totally brock-out d'n'b sections. Another totally unstoppable dancefloor cut basically. Let just hope the label's future offerings are every bit as exciting as the first two EPs of its return. **9**

Antix & Reazn
Know Who I Am / Weaver rmx
Nex Level & TC
Save Me
Executive Records

Hardcore has always been slave to relentless pilfering of pop and rock vocals and this three track EP from Australia's Executive is another in the long line of sampled rave cuts. Lifting the lead vocal lines from NYC rockers the Goo Goo Dolls, Antix and new talent Reazn deliver one of the more inoffensive vocal covers with a massive infectious melody, first-rate production and a massive dancefloor devastating breakdown. Admittedly, the cheese factor of the 80s rock guitars, male vocals and melodic pianos here is a bit much but when it all kicks in there's no denying the anthemic qualities. Man of the moment Weaver toughens things up on the remix, adds a fresh tighter melody but ultimately keeps things reasonably similar to the original whilst Nex Level & TC provide a glistening female anthem on the third track. Not breaking any new ground but another enjoyable EP from Australia's Executive as they continue to fly the flag admirably for Down Under hardcore. Check it out. **7.5**

Smith & Western
Outta Control / Just Pop It
TNC Limited

Encouraging to see yet more new talent burst onto the scene with this fun, bouncy release from new duo Smith & Western on TNC Limited. Continuing the label trend for party hardcore, Smith & Western make their intentions clear from the off with bouncy beats and fun, sawing synth rhythms. The track then drops into a spacey sci-fi styled breakdown underpinned by tight rolling rave breaks before a classic bounce and groove TNC riff rocks into town. B-b-bounce b-bounce bounce! Flipside 'Just Pop It' is equally ravetastic with tightly produced basslines, cut-up vocal samples and simple yet massively catchy melodies. Key moment for me, is the drop into a classic hardcore piano rush with nostalgic rave strings harking back to yesteryears. Rave it up stab riffs then add further beef before the whole thing pumps away like a running man raver on whizzy water! A solid blend of classic hardcore sounds and today's speaker punching production techniques. Some impressive edits and studio trickery for a new duo too. **8.5**

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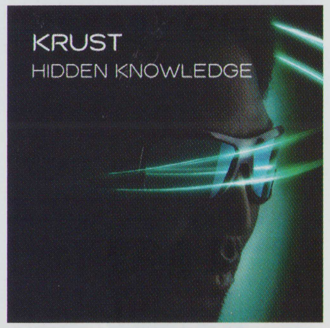
Total Science
Mars Needs Total Science
CIA

In many ways, DnB albums can a bit of a one trick pony, lots of heavy tunes that all sound the same. In recent years this has begun to change for the better, and the new Total Science album is one such album. Of course the majority of the album is comprised of seriously good Drum and Bass, as you'd expect from the Oxford duo. There is a level of musical enthusiasm that is often lacking in D&B albums, and when this is teamed with beats and bass that would hold its own on any dance floor, then you're pretty much on to a winner. Highlights have to be 'Be My Twin' with its piano licks and Soulful vocal, which draws you into a heavy roller packed full of energy. I wouldn't be right not to mention the 'Defcom 69 remix', which does little to disappoint and perhaps tops the original with more bass, which is never a bad thing.

Beyond the jungle sounds, the album continues to get impress and the Soulful vibes of 'Wasting Time,' featuring the vocal skills of Phonte & Darien Brockington and the off beat sound of 'Sweet Music' make the purchase even more worth it. One of the albums of the summer. 9



Krust
Hidden Knowledge
Full Cycle

How refreshing to see a producer show some guts and break away from the grain and make some deep, well thought through music. After all that is what Drum & Bass is; music. In an era when so much music is battered for two months, before being grouped up with all the other duplates that have been abused and then thrown to the side, after the crowd's decided they didn't want to hear them anymore. Krust hasn't rushed this LP and it shows. How commendable, to hear some well produced and diverse music that will show longevity; especially when it's so easy for him to thrash out the club bangers. 'Belief System' is the stand out track for me creating an image of live music; close your eyes and you can almost see a band playing before your very eyes.

It's taken a while to come from Bristol's finest, but with tracks like 'Choose Conciousness', 'Initiation' and 'Rhodes Less Travelled', you get the sense you're on a mission to question your true musical taste. The common factor on this album is that all the tracks take you on a journey. That journey is to find the 'Hidden Knowledge'. 8

Breakage
This Too Shall Pass
Bassbin

Class from start to finish. The beautiful 'Eve' which spans a staggering 11 minutes, after the rainfall on the intro, the strings take you off with some thought provoking stuff. 'Lead Me On' & 'Morning Star', which you could say nails the individuality of the Breakage sound & Rohan features in the brilliant 'Ruff Dub', which has the potential to be a modern classic. Taking things deeper in the shape of 'Losing track' & 'Chump Inc', harking back to the days of 'Wormhole' and Into 'Untitled Jungle' (which is in the sets of most right now) with blistering drum patterns that around three minutes in, take a twist with some intense pads and Photek-esque drum edits. We are also treated to some non-D&B, showcasing his talent with some down tempo Jazz-Hip Hop Breaks. 'Black Jazz' is quite stunning, the intense ride that is 'Stomp', the Electro-Portishead feel of 'Black Sunshine' and the atmospheric 'Universe'.

With class and quality to back it all up, I personally feel that Breakage is amongst the elite in the Drum & Bass history books and in an era that is dominated by segregation within one genre. 9

Various Artists
Bingo Sessions Vol. 3
Mixed by Chase & Status
Bingo

Rolling through 2006 like they did the previous year, Chase & Status deliver the third installment of the 'Bingo Sessions' in fine style, complete with plenty of the label's own tracks and anthems, some new favourites and a variety of styles that should keep most fans happy. Included are slices from their recent 'The Druids' EP as well as bits from label head Zinc, Jenna G, Sub Focus, TC, D.Kay, Aquasky, A Sides and upcomers Red Eyes. The mix itself is tight as you'd expect and while it might not outshine the previous offerings in terms of mixing style it does serve as a great showcase of the label's current output, which has always been more on the varied side of things – and we're thankful for that.

Add to that current and new anthems like 'Deep', 'Frozen Solid' and 'Stepping Stones' rmx and you've got a pretty accurate snapshot of one of the scene's most forward thinking labels and its mood. Now let's see whether or not they manage to top the success of 'Duppy Man' this year! 5

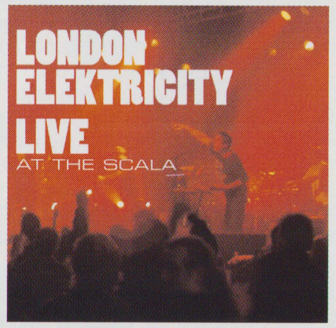
Tactile
Super System
Timeless

The debut album for the long-running Timeless Recordings finally arrives and it's Hungarian super-crew Tactile who deliver with the dance floor monster 'Super System'. Kicking off with title track 'Super System' for some dance floor action, expect rave sounds, grimey bass and thumping drums. 'Posers' is sure to be big on the dance floor: watch for the drop of gnarly synths and the excellent switch between rough and smooth. 'Changing Slowly' has dreamy intro of soft rhodes, while distant vocals build for an awesome drop of warm reece and quality breaks. The deep sounds of' Maharaja' have a mistical, almost hypnotic feel, yet the powerfull bassline and racing drums keep the mind occupied but the feet moving. The standout track 'Chrome' has a more Techy edge: its infectous build creates the vibe and the drop will no doubt have them calling for the reload. The excellent high-energy roller 'Sandtrap' keeps the vibe Techy, while 'Collie' is a perfect way to round off the album off: something for the summer nights with its Reggae feel and spaced out sounds. Overall, this album is excellently produced and packed full of tunes that can rock a dance floor. Perhaps lacking in originality but definitely a must-have for DJs. 7

album reviews

Various Artists
Soul Food
Renegade Recordings

Soul Food is a mix CD compilation brought to you by the Renegade Recordings team that, unsurprisingly, features a selection of tunes drawn solely from the Renegade record box. The compilation has been mixed by US-based duo Basic Operations, also known as Nathan Hayes (Sirus) and Kevin Jekel (Focus), who have been releasing tunes on Renegade since August 2004. The high standard of their mixing is a firm reminder that Drum & Bass DJ talent is no longer restricted to the UK. Each tune is neatly blended into the one that follows to create a smooth journey suitable for anything from your dinner party to springtime motorway cruising. Basic Operations have compiled 22 tracks from the Renegade discography that stretch back a few years. They begin the mix with a personal number 'Back 2 Soul', followed by Mathematics' minimal 'Rhode Runner'. Within four minutes they break it down with the wonderful 'Same Old Games' by The Insiders. Other more recognised tunes on the CD include Drumsound and 'Bassline' Smith's 'Disco Biscuit' and Solid State's 'Just a Vision' (Calibre rmx). This is recommended. 7



London Elektricity
Live At The Scala
Hospital Records

Ok, time to be honest here. I've not been a huge fan of London Elektricty's albums, his recent 'Power Ballads', although certainly a strong album, never quite sat right with me. But now I know why... this new CD/DVD from the Hospital camp explains all in glorious widescreen; London Elektricity is meant to be seen and heard live! All of a sudden tunes like 'Remember The Future', 'The Strangest Secret In The World' and 'Hanging Rock' take on a new significance with the full energy of a live band translating Drum & Bass on a whole new level. Combine that with the DVD extras, including an hour long documentary entitled 'Our Friends Elektric' that follows the band on tour, in rehearsals and getting gripped up by the Police!

I cannot recommend this album enough, hearing the songs performed live, getting an insight into how much work has gone into the London Elektricity Live project and watching the way everyone in the band bounces off each other is a privilege. Once again the Hospital crew are ahead of the D&B game, musically, commercially and spiritually. 9

Various Artists
Street Technique
Technique Recordings

Taking a look at the tracklist for this compilation and you'd be forgiven for getting excited. If you like the more Jump Up orientated flavours this looks like a wet dream of an album; Drumsound & Bassline Smith, Roni Size, J Majik & Wickerman, Friction & K-Tee and Tali all combine to make an impressive sounding line up. Unfortunately it's all a bit of a let down, the majority of the offerings seem to be throwaway, anthemic stuff that will rock the raves for a few weeks and then slip down the plughole of the Drum & Bass bath without so much as a gurgle of complaint. If you're a DJ then you can probably take solace in the idea that this album will kit you out with some fresh sounding dance floor smashers in between the time when the vinyl drops on promo and the full release hits the shops. For everyone else you'll have to make do with a majority of forgettable slabs of Breakbeat Kaos-esque tracks with the odd bright moment. Phetsta's 'Intergalactic' and the Drumsound & Bassline Smith team ups with Tali and Youngman; and 'Judgement Day' respectively, will stand up for longer than the rest, but they're still ultimately just DJ tools rather than great music. 5

Various Artists
Drum 'n' Bass Head Hunterz
Metalheadz

As opposed to the usual Metalheadz style when it comes to compilation albums, 'Drum 'n' Bass Head Hunterz' features tracks only from established artists. Not only that, but there's a few surprises hidden in the tracklist here. A rare effort from Bailey, more notable for his DJing than his work as a producer, entitled 'African Descent' brings a fresh flavour to the Metalheadz palette, Doc Scott returns to Headz with the synthetic funk of 'Michigan' and Ink switches his usual B-Boy swagger for the more subtle and euphoric touch of 'Senses'. The real picks on this album however are the minimal and driving 'Nebulus' from Marcus Intalex, Blame's 'Inside Heart' (think AI with an old skool twist) and a surprisingly mellow and sultry vocal number from Dylan & Robyn Chaos called 'Salvation'. Merits awarded to Concord Dawn, D-Bridge, Rufige Crew, A-Sides, Commix and Spirit for their contributions too. Overall, 'Drum 'n' Bass Head Hunterz' is a decent compilation of Headz-like material with a couple of outstanding moments. If you like Metalheadz then grab it on sight, if you're a more sceptical fan of their sound then I suggest you try before you buy. 7

DJ Fresh
Escape From Planet Monday
Breakbeat Kaos

This album is a compilation of 'THOSE TRACKS' that you hear out, oh so regularly. Music that has been causing thunderous storms on dance floors for some time, imbedded with confusing twists that leave you questioning the artists sanity! It's more genius this time round, as the spectrum is fully travelled and collaborative efforts excel the flow of the tracks contrast with each other. Opening perfectly and at no low pace is 'Nervous' featuring vocals from Mary Byker (Apollo 440). This track demonstrates early, the height of energy, through music, to be expected throughout this album. 'All That Jazz' featuring MC Darrison, is one of the most energetic and danced to plates of a DJ's bag for some time now, beckoning ravers to bust out their best karaoke performance! Other tracks such as 'X Project' with the most recognisable intro's out there, 'The Immortal' with that "Immortality something or other..." repetitive sample that sticks in the back of your mind like the Teenage Mutant Ninja Turtles theme. This album produces everything you need for a great listening experience, it will undoubtingly be set to fill that empty space on your CD rack or replace an old favorite perhaps? Expect more Kaos to follow. 8

Game Reviews

Compiled by:
Ben Hobson

Coming soon

Out on 360 next month is the pretty special looking X-Men game, which was co written and designed by the guys behind the **X-Men: The Last Stand**, so expect some movie type plot interaction here, alongside some all out mutant action. Wolverine each and everytime…

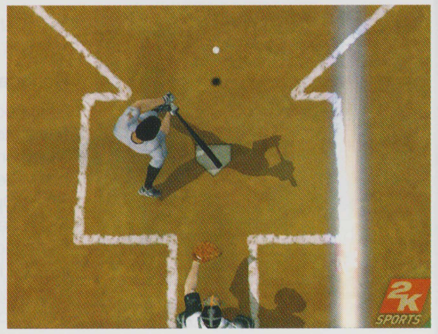
Coming to a PS2 in May is the latest of the Hitman games, this one called 'Blood Money'. It sounds and looks very dangerous, with much more of a focus on Agent 47 then before. Get your garrottes at the ready as you're promised to be more sneaky and murderous then ever before, just how we like it.

It would seem that Nintendo DS users want to better themselves mentally, so Nintendo are bringing out 'Brain Age', which they reckon will make you smarter. It has suduko on it. It looks and sounds shit. I don't understand you Nintendo DS users, what is wrong with some good old-fashioned hand held gaming. Looking after a cyber pet; that's just rubbish. Buy a PSP.

Battle For Middle Earth II
PC and Xbox 360

The first RTS version of a Lord Of The Rings game was pretty rubbish. It promised big things, and to an extent provided it, but you can always rely on a sequel to make amends. The second 'Battle For Middle Earth' is a humdinger of a game and is worth getting just for the epic battles, which would make Peter Jackson proud. The strategy elements of the game can run a little thin as the sheer size of the battles become excessive, but all in all a good effort and a quality RTS game.

My major hang p with though is that it is so short. The game follows scripted events so closely that some missions can be completed within three minutes, and given there are fewer than a dozen missions per campaign, you can have the game finished and back in the box before tea. It is worth checking out the strategy game called War of the Ring that is included in the game, it's definitely a fun diversion from the main game. All in all a good game, but maybe too short to justify the money. 7



Major League Baseball 26K
PSP

This is the PSP version, though it's out on every other platform available. This version is good, and keep me entertained for a quite a while on the train so it passed the first the test. I do enjoy a good sports game, especially if I'm sat doing nothing as it feels like I'm exercising. Featuring some of the most accurate and precise pitcher / batter interaction I've ever had the pleasure of playing, this game is pretty much top dog in the baseball steaks, which I know isn't saying a huge amount, but something has to be the best.

The depth of the game is good, with enough options for even the most dedicated of player, whilst being accessible to those like me who don't really understand the sport and how it's played. This is pretty much where the game falls down. It's a baseball game, so if you don't like baseball it might not be for you. Saying that, I found it entertaining so it's doing something right. 8

Lara Croft: Tomb Raider
Xbox 360

Toby Gard has a lot to answer for. He made a computer-generated image sexy. That's pretty wrong, but we'll forgive him, as he is the reason why we get to see Angelina Jolie in rubber, shooting stuff. The latest instalment in the Tomb Raider series comes on xBox and is entitled Legend.

In terms of game play, it's pretty darn good and there are some nice new weapons, like a magnetic grapple that you can use to pick up collectible pieces, swing to another location or drag enemies closer to you. A bit like Sub Zero in Mortal Kombat, but sexier. There is also more interaction between Lara and here surroundings, which makes the game seem fuller and more exciting. Beyond that it's pretty standard Tomb Raider stuff, which is not a bad thing. The levels are well built and the whole thing looks and feels just as it should. This game is good, and if you like Lara Croft, it's even better. 7

Dragon Quest VIII: Journey of the Cursed King
PS2

This is your useful forbidden magical sceptre discovered by mysterious jester called Dhoulmagus who places a spiteful curse upon the whole kingdom kind of story, but what makes Dragon Quest VIII so enthralling is that it is entirely in 3D. From the sprawling towns and labyrinthine dungeons, to the hills and plains that divide them on the world map, all of the environments you pass through on your epic journey spread out before you seamlessly.

With some cute characters, lush visuals, and the odd task thrown in for good measure this is a definite for fans of role-playing games (RPG). There are some problems with it, like the learning curve is rather steep and for some reason you have to randomly fight a monster, which ends up being frustrating. All in all, a pretty game. 8

Black
PS2

It's been out for a while, but it's worth a mention just because it's the dog's bollocks. This is of course based purely on my personal opinion so you'll have to play it, but it has everything a game with guns should – really big guns that can blow up a house. The game play is top notch yet hard, so it may take a while to really get to grips with it. The best thing about this game is that everything on screen is affected by gunfire, everything. This means you can literary destroy anything and everything you see.

I must say that it's get a little repetitive after a while, and it would have benefited from a descent multiplayer format, but that doesn't really matter. This game is what a game would be like if Hollywood gave birth to a game, shit loads of explosions and no real plot. Awesome. 9

L.O.A.D MEDIA

Load Media, Burghfield Bridge, Green Lane, Burghfield, Reading, Berks, RG30 3XN, ENGLAND

NEWS

BREAKS
Westway- Madox - 'Movin' We are proud to announce another edition to our growing breaks family with the next release on Barry Ashworth & Carl Loben's 'Westway'.
This is this superb disco breakbeat track from Italian superstar Madox. He has been taking the breakbeat world by storm in the last couple of year's ¬ releasing dynamite tracks and DJing all over the world. The Drum Monkeys give it a new twist on the flip, a mix that's already been caned by party breakbeat funkateers like Plaza De Funk and Steelzawheelz.

Breakin Even - Pilch – 'Beats Workin EP'
After the success of Groove Diggerz 'Neon Funk' we are proud to announce the next instalment from the Breakin Even Crew. Pilch brings 'Beats Workin' after his explosive entrance with 'Elektrify' he carries on where he left off. On remix duties they have enlisted the talents of none other than the mighty Phil Hartnol from Orbital. Also included is a Groove Diggerz 'Dawn Dub Rmx'.

DRUM N BASS
Rufige – Goldie steps up with his next master stroke. Cutting edge sounds on a pressed on a strictly limited edition vinyl.

Test Recordings – Still producing some of the heaviest sounds on the scene Dillinja and Lemon D continue their world domination with their Test Imprint. New tracks will be hitting the streets soon. Anthems from back catalogue will be in shops in also. So don't miss out on your chance to own some serious Bad Ass Bass.

Human Imprint – Diesel Boy delivers his distinct sounds including the talents of Fresh 'Wargames '03' also remixes coming from 'The Upbeats' 'Counterstrike' and 'Infiltrata & Hoochie' for a highly explosive EP.

DUBSTEP
A fast growing scene and with 'Acension' we have some serious sounds coming from the underground.

REGGAE
Sativa- Y.T delivers his reggae flavas on his 7" series. With represses of 'Reggae Jams' – 'In the Air' – 'Real Girl' – 'Backshot' – 'Bad Minded People' – and most recently 'Wicked Act' Coming Out in May ' England's Story' continuing the rise

NEW RELEASES

Evol Intent – Counter Strike ' White light' – Mumbiz & Dave Akumba ' Testin ' - EI 009
Kinetic Recordings – Kinetic – 'Shadows' – 'War Dance' – Kinetic 004
Technical Itch Recordings – EBK & Danny Holdtight 'Meltdown' – 'Motel' – TI 047
Blade – The Kraft 'Slayer' – 'Time 4 Change' BLD 008
Deadly Records – Jay Jay & Mark C – 'Forward Thinking' – 'Music 20 20'
Advisory – DJ Sappo feat MC Bassman 'Selection Dark' – DJ Sappo vs Devise & 3D Mode
13 Music LP (Repress) & CD – Alaska 'Arctic Foundations'
Phuzion – Bachelors of Science & Stunna - 'Rhodes Ahead' - Brooklyn – '11210'

PROMOS

Freak Recordings – Dylan & Raiden – 'Futures Futile ' – 'Preacher Man'
Outsider Music – Paradox – 'Ultimate Negative' – 'Breakdown'
Habit Recordings – Gein – 'Telepathy' feat Bit Fiendz – 'Hell'

If you have any demos you want us to hear please send them to us here at LOAD Media any genre and styles.

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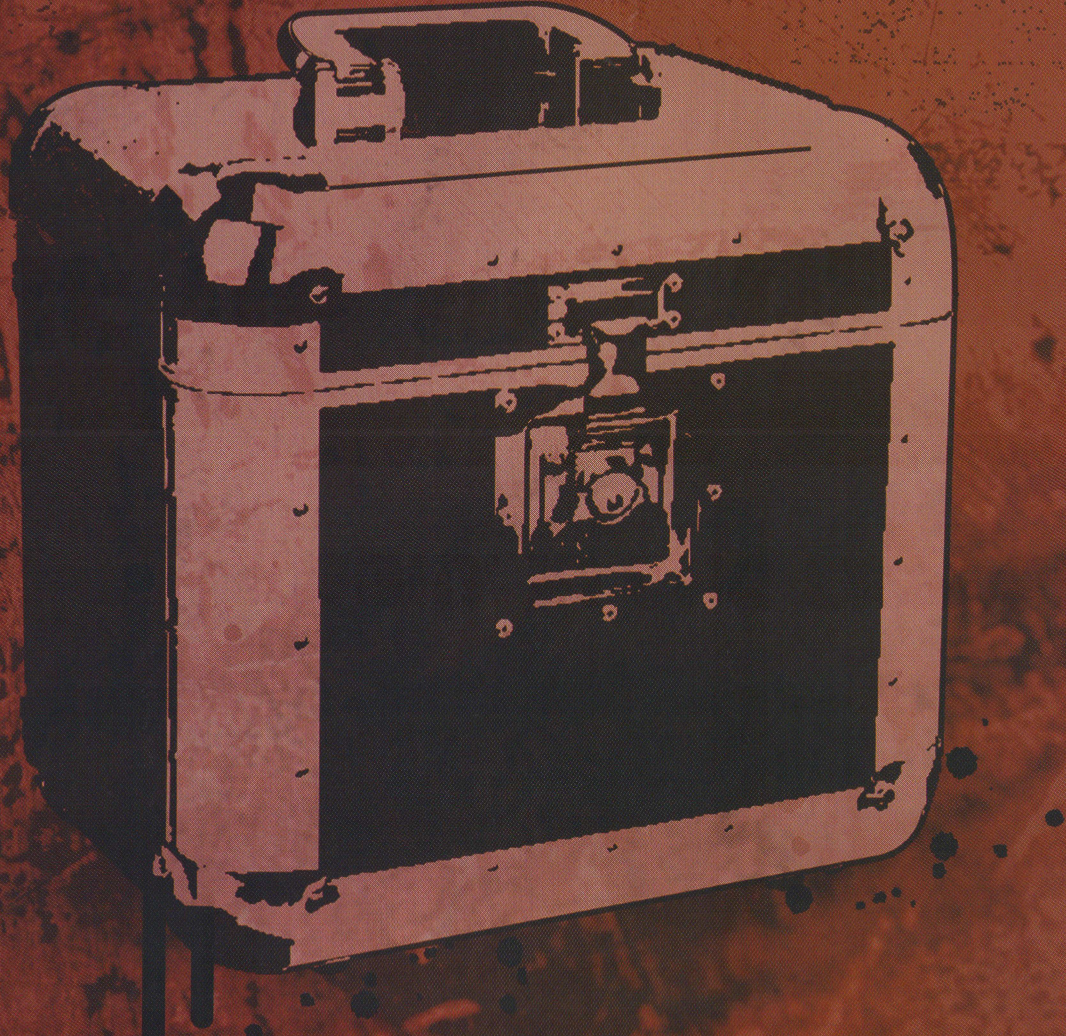
DIGGIN' IN THE CRATES



SHUT UP AND DANCE

In this issue's **Diggin' In The Crates**, we get Smiley, one half of legendary dance duo **Shut Up And Dance**, to dig into his classic, favourite and most memorable tracks of all time.

Shut Up And Dance – Sky Larking – Black Tracks

Rider, Hype and Frost used to rinse this tune. It was a funny one 'cos you couldn't really dance to it. It's got vocals from Garnet Silk, just before he died, so this was like my tribute to him.

Shut Up And Dance – Bastards - Red Light

One of the first Drum & Bass tunes to get the majors interested. This came just before 'Incredible' and was getting played by everybody. We got the idea from this Scottish guy we once heard on the mic at some rave "Keep dancing you bastards!"

Shut Up And Dance – Coca Cola Bottle – Red Light

Monster tune, absolutely huge. On most compilation CDs. Just a great Drum & Bass anthem of that time. A must.

Andy C – Long Dark Tunnel – Ram

This tune reminds me of the violent days and that period when it was coming to an end. Going to most dances them times wasn't always nice, but when I think of this tune it represents that time for me.

Shut Up And Dance – The Burial – Red Light

Almost fell out with JJ Frost with this release 'cos this came out the same time as his Burial on V, but I honestly didn't know. The tune couldn't be more different as well. Great intro tune. I still hear it now and then.

Non Drum & Bass

Wayne Henderson – Dancin' Love Affair – Polydor

This tune cost me £30 or £40 back then, God knows how much it's worth now. So Soulful, absolutely love this tune. Classic.

Funkadelic – Knee Deep – Warner Bros

Killer tune. One of the most sampled tunes across all genres of music. You'll hear this used in Pop, Breakbeat, Drum 'n' Bass, Hip Hop and more. But it's cos the vibe on it is so great.

Big Daddy Kane – Raw – Cold Chillin'

This tune changed Hip Hop really. This was when Hip Hop tunes were made to really dance to. Whenever it came on, everyone would just brock out.

Robert Palmer – Some Like It Hot – Island

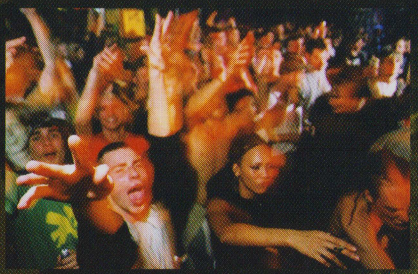
This is one of those tunes that still gets played even to this day. I'm a huge Robert Palmer fan. The chorus is just bad! I'm hoping to do my own version of this, we'll see. R.I.P Robert Palmer.

The Smiths – The Night Has Opened My Opens – Rough Trade

This tune is all about the lyrics. Some of the lyrics he comes out with are very harsh, depressing and close to the bone. Not really into the lovey-dovey thing, but as raw as the words were, it always connected to me for some reason.

City Scene Snapshot

Words: Mark OD



ATM City Scene Snapshot: Sheffield

Welcome to our brand new regular in ATM, where the crew pack their sleeping bag, thermal flask, torn to shreds A-Z and battered copy of Jungle Hits '95 and hit the road in search of pretty boys and girls, vibrant vibes and innovative sounds, trends and people. Every issue we'll be hitting a different part of the UK, for a City Report. First stop; Sheffield, 'Eh up.'

Like many northern cities, Sheffield has a massive student population and right now its industrial skyline is dotted with cranes in a bid to reinvent itself as a modern city for the future. Music and football are two passions that run deep through Sheffield's veins and the supersonic rise of local hero's, The Artic Monkeys has been a massive boost. ATM went to investigate…

The Harley on Glossop Street will be familiar with anyone who has more than a passing interest in this city's nightlife. Located smack bang in the heart of University-land, it's a hotel that moonlights as a bar and live music venue. Pass through the hotel reception and up a flight of stairs and you'll find Natural Shy Records. It's the first time I've been in a record shop above a hotel/bar and as soon as I realise it's somewhere you can eat and drink while checking out records, I know it's my sort of place!

Fittingly enough Sheffield's original Junglists Easy-D and Patrick Mental Power step up first as they're keen to get down to see the Blades aka Sheffield United take one more step closer to the Premiership. As Easy D sees it hopefully 'we will be back where we belong.' Both of them are born and bred in Sheffield, and they've been around for time. "When I first started I was doing stuff for Formation" says Patrick. Easy D is probably best known for his Hysteria DJ sets and at present is getting a lot of bookings for Old Skool sets. If you remember the mid-late 90s, you'll know that was a period of time when Patrick was making some big beats for SS's camp, so it's good news that Patrick is going to do some new stuff under the Mental Power alias on Formation and Grid and watch out for Easy's son Lil Easy D who takes his turn on the Mic before they mooch.

TK's another guy that's paid his dues on the local scene. TK's production have scored him releases on Bingo and Innerground with two fresh signings 'On My Knees' b/w 'Murked' for Creative Source and 'Never Never' due on Liquid V, but as he says, counting the years, he's no newcomer. "I started DJing in 1995, so I'm an old man now," he jokes. When questioned on the state of the scene at present he says "It's coming back round after a dry period, from its heyday with NY Sushi, now you've got Metropolis and new nights like Kontact." The conversation moves onto the importance of the student market and with behind the counter experience at the Drum & Bass Arena record shop he can see it from all angles. "Yeah Sheffield's always been dependent on the student's, it goes right through the city with everything, clubs, retail; you obviously feel the pinch when they go."

Aggers, Version, Over-D and Just are the promoters of new Thursday night Kontact. They cover different bases between them: production, promoting, DJing and (University) radio, they're the sort of crew that you could find in any city all over the world as Version says, "We wanted to put some parties on and we've got sounds we want people to hear," before Just adds, "There's a lot of big nights on so we thought we'd do a smaller more underground event."

MC E-LL heads up next and he's got previous in ATM on Futurebound's mix. E-LL says it's all about my band Fumo at this stage of my life. Having been an MC for 13 years, he's been selective with his gigs choosing to do Viper stuff with Brendan (Futurebound) and the Infrared gigs. He describes his band as 'Punk-Ska, going back to my roots,' and talk of a recent Tuesday Club gig makes him animated. "I did The Valve Sound system gig in The Octagon recently, the only time I'd been in there was to see Finlay Quaye and Ian Brown, they had the full-stage set up it was really, really good."

It just so happens that The Tuesday Club promoters follow MC E-LL and the noise levels have gone up a few notches as the Saturday afternoon buzz kicks in. Tom Schreiber and Mikey J run the club night that triumphs against all odds as Tom explains, Tony from London Elektricity recently said what he loves about the night is that 'so many things about it shouldn't work: It's in the University, it puts on credible music and it's on a Tuesday night'! "For nearly eight years the event has been packing in fresh-faced students who don't get up on Wednesday mornings, that's if they've made it to bed at all. Ambitious events like the recent Valve one work because we try and keep the line-ups interesting and we put a level of quality into production of the night", stresses Tom.

For a city not to have weekend Drum & Bass action is shocking, and for a while Sheffield's heads would have had to travel to neighbouring Leeds, Manchester or Nottingham for their kicks. Over the last year Metropolis has been a big success on a Friday night monthly at the stunning Plug venue with a tight team of residents and promoters in Prophecy, Gemma, Stax, JDK, Hijinx and the crowd-pleasing Tonn Piper.

Alex Deadman representing the party crew 'Junglist Alliance' hooked up with Nicole Jewitt when she was working for D&B Arena. Nowadays they do a night called 'Freshen Up' at Corporation with the most excellent concept of Ragga, Jungle and Jerk Chicken. More recently Nicole has been managing the Chilli Bongo record label in a city that's in need of some homegrown labels. The first release 'Rogue States Sounds Like' has been remixed by Benny Page, so watch out for that.

There you have it, a snapshot of Sheffield, a place that locals affectionately refer to as the big village.

World Scenes

Words: Ben Hobson

ATM World Scene Report: Scandinavia

According to Viking legend, Scandinavia was actually first called 'Scandin-Rave-ia', because every Friday night Thor would get some of his mates together, drink some virgin blood and dance to acid house to the early hours. Since then Drum and Bass is slowly becoming the staple for a new generation of party people, and with thankfully less of the rape and a whole new type of pillage, the scene seems to be getting bigger and better everyday.

Norway

A quick ferry ride over the North Sea is Norway, so it makes sense to go straight to the capital, Oslo. The first city in Norway to truly spawn a local Drum and Bass scene, Oslo got it's first taste of the jungle sound in the 90's, with Reinforcement being the first, and for a long time, the only regular Drum and Bass night in Oslo. Thanks to the dedication of people like Harold Lloyd (Reinforcement) and Mada (Oxygen) the Oslo clubs have been coerced into letting D'n'B promoters host the occasional gathering ever since.

Oxygen's popular bi-monthly nights are always worth checking out, featuring big international headliners like Goldie, Flight, D Bridge, Bailey, Digital, Calyx & Klute. Check www.drumandbass.no for listings.

The most promising aspect of the Norwegian scene is the amount of serious talent that seems to be raising its noisy head. Future Prophecies have been doing their thing for a while, but it's the likes of System Noise aka Monkey & Large, who have released tracks on Photek's TekDBZ imprint, G2, Outbreak, Invader, Coded, and have a track on the forthcoming "Vendetta EP" on Renegade Hardware that are making sure that the Scandinavian sound continues to make an impact. Others worth a mention are and Rawthang, Lug00ber + Optimize and Psychofreud who all promise big things in 2006.

It's pretty hard to talk about Norway and not mention Scandinavia's granddaddy in the scene, Teebee. A resident of Bergen, it comes as no surprise that his impact upon the scene has been massive, even to the point where his sound seems to be the taste of the nation. Unlike the liquid phenomenon that has captivated this country, the taste of our Nordic cousins is considerably harder. If you like your beats techy and hard, buy a ticket now and go for the weekend.

Sweden

Next up, the home of Victoria Silvstedt and other yummy things, Sweden. First things first, the long standing MC Sandor, one of the original headz in Sweden, deserves some props just for doing his thing, so well done that man.

Another name generating plenty of noise at the moment is Stockholm's very own, Seba. With releases on Good Looking, Metalheadz, Bassbin and many more, he is one of Sweden's most successful producers, and it's more than likely that you've got a couple of his tunes in your bag.

Stockholm is pretty much the center for all things new, and it takes a good set of clubs, promoters and events for that to happen. Running for nearly six years, dB is Sweden's longest running Drum and Bass club and features residents Blito, CC Moon, Steel (aka Alanchi), Yallow and MC's: Nitra & Sandor. Rekyl in Stockholm, run by Boj Lucki and Toni Bassi has seen many of the UK's stars visit in the three years it has been running, and is worth dropping by if you happen to be passing.

Outside of Stockholm, Gothenburg is the place to visit. Teaming up with Leaf, who has been involved since the early days of the scene, my main man Social has been running a club called Struktur for about 4 years, and provides all the locals with regular doses of heavy beats. There is clearly something in the water in Gothenburg as one of Sweden's newest and hottest producers, Infuse, has sprung up recently and has releases forthcoming on the legendary Vibez Recordings, Counter Intelligence and Bassbin. Things are looking good.

Whilst in Sweden, it would be rude not to swing by Malmö to see the southern Sweden legend that is Moonbass at his new club night, Bass Addict.

Denmark

Denmark is pretty small in comparison to its Scandinavian counterparts, yet this doesn't mean that it's not pushing the sound forward. Centred on Copenhagen, the scene has been on the mend since 2001 when it's two main promoters, Dynamics and Jungle Fever, had to close down. Thankfully, the scene was kept alive by a troop of die-hard fans, and it just gets better everyday.

First up there is D'n'B Zone (www.dnbzone.dk) who came on the scene in February 2005. They hold a monthly residency at one of Copenhagen's finest clubs, the Culture Box and have had Future Prophecies, Temper D, Seba, Kasra, Danny Byrd and Vicious Circle pass through the door, whilst they also host smaller events with a local line up, just to get more people into the music. That is real love.

Next up there is OHOI. They have been around for a fair old while, and having had a massive impact on the Breakbeat scene, started doing D'n'B events around same time as the D'n'B Zone guys. Their 'Rum'N'Bass' events at Stengade 30 have seen J Majik, L Double and DJ Hype all step up to the decks. That said the local DJ talent can more than compete with the big name threat, and to mention a few that are worth keeping an eye on are DJ Drop, CRS, Pyro, Casper LT, Jimmy F, Nico Defrost and the Ohoi Crew; all of who have played a huge part of getting those jungle riddems back in the clubs in Copenhagen.

Touching upon the production skills of some local talent, there is the tech step maestro Pyro, who has churned out the presses over the years, whilst the liquid vibe is causing many new faces to sit at their computers for hours; the most promising being Soulmatic and the liquid Duo Screamheads.

Finland

So finally we make it to Finland, and it would certainly make sense to finish with the Finnish (it's getting late as I write this so that sounds funny). Firstly, it's time to mention those who have been doing their thing the longest and that would definitely have to be DJ Dizzy, who was one of, if not the first to host a good old rave up in Finland, and ten years down the line can still be heard doing his monthly radio show on Finnish national radio station, Ylex. Large round of applause for that effort.

Like Denmark, the scene in Finland has been quite quiet of late, yet this is all about to change. Focused mainly around Helsinki a new generation of ravers have begun to emerge, which has seen the monthly mash up at 'Freeform' become the place to be. Alongside 'Freeform', Stealth Unit organization have been busy promoting parties and run a forum at www.stealthunit.net, which is definitely worth checking out if you're heading that way.

Other new club nights to check are called 'Release' and 'Slam It', both featuring the cream of Finland's DJ talent alongside guests from abroad; whilst outside of Helsinki, there are a few things happening in Tampere, Lahti and Turku from time to time, and are definitely worth attending.

It wouldn't be right to talk about Finnish Drum and Bass and not mention the numero uno export, Muffler, whose gritty sound has been rocking floors since 1999. Alongside him there are others worth keeping an ear out for like Kaleb, Physics, Contour, Dice, Fanu, Resound, Dharmaone, Bluez and Bronco; plus a whole new bunch of producers including Jontey, Nuance, LAOS, Taajuus and Burma, who are looking good in 2006.

For all of you how were too busy giving yourselves a shit tattoo with a compass in geography lessons, now is the time to explore so get yourself over the sea and stock up on tech heavy beats while you can.

Renegade Hardware 'Carpe Diem' launch @ The End

The nights may be getting lighter, but that didn't stop a veil of darkness descending over the End once again as Renegade Hardware returned home for another of their regular legendary parties.

This time, it was to celebrate (as if an excuse was needed) the launch of the Carpe Diem album, with a back to back special featuring most of the album artists contributing tracks to the LP. Last year's Guerrilla Warfare b2b event was (for me) the best rave of 2005, so anticipation was running high that this would meet those expectations, and the buzz amongst the road-block queue proved I wasn't the only one…

I was gutted enough to have missed Prolix b2b Nocturnal, but a mixture of queuing b2b lateness meant I stepped inside the club just as Vicious Circle b2b Unknown Error came to an end – VC's 'Between the Lines' was one of the stand out tracks on part 1 of the LP, and hearing Unknown Error's 'More Like You' remix on the End's sound system is frankly a terrifying experience, and one I wanted a repeat of.

Spirit was just bustling through the front doors at the same time as I was, and by the time jackets had been checked he was on the decks, back to back with Canadian newcomer Gremlinz, who had proved he can demolish dance floors with an appearance at a Hardware event last year armed with his own razor sharp beats. But it was Spirit that really set it off in this set, dropping tunes like his own massive 'Re-Dial', as well as Hive & Gridlok's remix of 'Siren', before sending the crowd mental with a Phobia remix of Dylan & Ink's all time Hardware classic 'Need You', with a bassline so ridiculously heavy I could feel organs rattling inside my ribcage.

Next up was Friction, a DJ at the top of his game who has proved his versatility by holding down sets at events across the board, from Hardware, through to big jump up raves and liquid events. Maybe because of this his selection tonight wasn't as hard as other DJs, but that's no complaint considering the quality of tunes he played, from his own 'Overtime' (from Carpe Diem part 2), through to Hive's rerub of the classic 'The Beginning', and finishing with some absolute sickness that is apparently a collaboration between Gridlok and El Hornet of Pendulum called 'Hollywood' – something I'm sure we'll all be hearing a lot more of. Friction was the only DJ to be playing on his own due to Pendulum being unavailable, but alongside SP MC still kept the vibes rolling.

What can you say about Loxy & Ink…? To me, these two ARE Hardware, and haven't disappointed in all the times I've seen them. Taking the Renegade motto 'Future Beats for Future People' quite literally, Ink started the set off with Amity's 'Swastika' – the sinister build up and booming, dubstep-esque beats were so intense that a reload was inevitable, and the crowd's reaction showed that the 2nd reload was entirely called for.

Assisted by resident MC 2Shy there was never any doubt that this set would shake the rafters, which was proved with an early play of Tactile's remix of 'Lost & Found', and Gremlinz's 'Clap Back'. Again proving they've got an eye on the future, Loxy finished with newcomer Jamal's booming 'Screwheads' – forthcoming on Goldie's new label Ruffige, the boss would have been proud of the reaction this one got as he hobbled through the dance floor on crutches – true soldier!

WEEKLY EVENTS

MOVEMENT @ Bar Rumba, 36 Shaftsbury Avenue, London, W1. Every Thursday. 8pm-3.30am. £6. info: 020 7735 7577. D&B. Residents Ray Keith, Ruffstuff, Bryan Gee plus guests on rotation.

SWERVE @ The End, West Central Street, London WC1. 22.30pm-3am. £5NUS/£6. Every Wednesday. D&B/Lquid Funk with Fabio, Bailey, Flight plus guests each week.

GRACE @ Herbal, Kingsland Road, Shoreditch, London. Every Sunday. 9pm-2am. Ladies free b4 11.30pm/£5. Gents £6/£8 – Students £5 all night. Upfront D&B with Grooverider plus special guests each week.

SWITCH / FUSE @ Ministry of Sound, 103 Gaunt Street, London, SE1. 10.30pm-5am. £12/£10/£6. Info: 020 7740 8710. Drum and Bass/Hip Hop. Artists on rotation: Swift, Bryan G, Zinc, Fierce, Eksman, GQ, IC3. Guru, Roots Manuva, Netik, Skitz, Shortee Blitz. Al, Bad Company, J Magik, Randall, Chase & Status, Fearless & IC3. Swift, Shy FX, TC Bassline Smith, GQ, Eksman, Skibadee.

Junglist Alliance Presents: Bass Bar @ DQ / The Late Bar, Every Thursday. Fitzwilliam Street, Sheffield., Every week with Guest DJ's/MC's Local and international. 9pm-3am. Entry £3

MAY LISTINGS

WEDNESDAY 10TH MAY

Therapy Sessions @ Timbuk2, 22 Small Street, Bristol. Skynet, Nocturnal, Kryptic Minds, Sect + residents Manikular & Jakes. 9pm-2am £4 b4 10 £5 after. info: HYPERLINK www.angeruk.net/therapy www.angeruk.net/therapy

FRIDAY 12TH MAY

HOSPITALITY @ Heaven, London. RM1: Fabio & Grooverider, High Contrast, London Elektricity (DJ Set), Friction, Cyantific, Subfocus, MC's: Sp:Mc, MC Darrison, MC Wrec RM 2: Future Sound Of Cambridge, Nutone, Logistics, Commix, Transit Mafia, MC Ruthless + Ayah RM 3: Addict Beats Collective, Skitz, First Rate, Kam & Huw72, RM 4: Samblanco Soundsystem. 10PM-6AM TICKETS £12 + bf Early Bird / £15 + bf Advance / MOTD www.ticketweb.co.uk www.heaven-london.com/tickets 24 hour ticket line: 08700 600100

BEAT OF THE DRUM @ Rhythm Factory, 16-18 Whitechapel Rd, London, E1. Drum'n'Bass and Nu Skool Breakbeats. 9pm - 3am Entry: £5 b4 11pm / £7 after. www.rhythmfactory.co.uk

SWITCH Presents: The Residents @ Ministry of Sound, Gaunt Street, London. DJ's: Box, Zinc, Friction, Swift, Chase & Status. Mc's: Eksman, GQ, Sp, IC3. 10.30pm-5am. Entry £12 / £10 advance / £6 NUS.

BASIS @ The Point, Mount Stuart Square, Cardiff Bay, Cardiff. DJ SS, MC Skibadee, Benny Page, DJ Fuze, DJ Acive, DJ MOD, Mondo, MC Krisp, MC Dread. 10pm-4am. Entry £10. info@basisdnb.co.uk

HeX-a-TeK @ The Sanctuary, Digbeth High Street, Birmingham. DJ X, Buzzy, Opiate, Freenote. Starts 11.30pm Entry £7.

BASSBASHING @ Wollewei, Draaiboomstraat, Turnhout, Belgium. 9pm-4am. Entry 3 Members / 4 Guests.

Unleashed @ The Hub, Bath Street, Plymouth. Bad Company (2 Hours), Mr Nice, DJ Fuze, Darko, Tuskan, Mc Fearless (2 Hours), Akesie, Script, Johnny G, Moonie. 9pm - 4am. Entry £7 with flyer, £8 without

SATURDAY 13TH MAY

SUBROCKERZ @ The Rocket, Holloway Road, London. DJ's: Fabio, Grooverider, Friction, Wickaman, Garry K, Ripper B2b Rv, Furious B2b Mxl. MC's: Fearless, Rage, Presha, Juiceman, Choppa D. 7pm–4am. Entry £10 before 11pm/ £12 after. For credit card bookings call 08707544445 www.ticketsellers.co.uk

HYSTERIA 47 @ SeOne, Weston Street, London SE1. Fabio & Grooverider, Mampi Swift, Hype, Pendulum, Friction, Nicky Blackmarket, Chase & Status, Kane, B52, Boy Delirium, Danish Mike, Friller. 10pm-7am. Entry £17.50. Tel 0870 771 2000.

THE PLAYGROUND @ Kef, Belmont Street, Aberdeen. The Mixologists and Dj Tez. 11pm-3am. Entry £8/£7 students

VALVE SOUND SYSTEM @ A big boat, Gunwharf Quay, Portsmouth PO4. Pendulum, Dillinja, IC3, Lemon D, Craggz & Parallel Forces, TC, SDM & Triple M, Charge. RM 2: Hated In The Face Sound System. 9pm-2am (Sails @10pm sharp) Price £15. www.ticketshack.co.uk / 0870 720 2628

WEDNESDAY 17TH MAY

Offbeat @ Colour, 22 Inverness Street, London. DEF: Beat, turmoil & leks ft lady c, definition, punk, inter, alite, MC's - Illmatika & joker d. 8pm-late. FREE ENTRY. Info: offbeatdnb@gmail.com

FRIDAY 19TH MAY

METROLPOLIS @ The Plug, Matilda St, Sheffield. Adam F, Nicky Blackmarket, Subfocus, Prophecy. 10pm-6am. £8adv. www.metropolisuk.com

HOSPITALITY @ Herbal, 12-14 Kingsland Rd, London E2. Future Sound Of Cambridge Special, Nu:Tone, Logistics, Commix, MC Wrec, Zac Vibes, Chris Goss. 9pm-3AM. £5 B4 10PM / £8 after. Info: 0208 613 0400

BASSTRAP PRODUCTIONS & BIO-RHYTHM @ The Venue, Calton Rd, Edinburgh. DJ Fresh, Gridlok (USA), DJ G*Mac, Ghost Mc, Meat Katie, DJ Believe, Silver Storic, Mardi Grah! Feat. PROFISEE, BLAG 1 & MR JINX. 10pm-3am TICKETS £10 In Adv + b/f / MOTD. Tickets Online: www.focuspocus.co.uk More Info: Call / Txt 0788-767-6061 Email info@basstrap.com

BACKDROP @ The Telegraph, 228 Brixton Hill, Brixton, London. Dj's: Randall, Craggz & Parallel Forces, Shut Up And Dance, Foreign Beggars, Landslide, Mr Ben, Jordan V, Vantage, Beckett, Mr Bristow, Punk, Mim & Jonas, Fat Lip and more tbc. MC's: AYAH, RUTHLESS, FOKUS. 9pm-6am. Entry £6/£10 after 11pm. www.backdrop-breaks.co.uk / www.thebrixtontelegraph.co.uk

RAVE UTOPIA @ Jacks, 7-9 Cruifix Lane, London SE1. DJ's Dr S. Gachet (AWOL Set), Food Junky B2B Elegance, Snypa, Boy Delirium with MC Nology, Skanna B2B Logic, Trix and Smitty. MC's: Fearless, Five Alive & 3 Flow. 10pm-7am, £8 B4 11:30pm £10 After.

SATURDAY 20TH MAY

DEF:INITION @ Clockwork, 96-98 Pentonville Rd, Angel. London N1. DJ's: Ed Rush, Vicious, Circle, Inter, Fluid, Turmoil, Leks & Guest. MC's: Stirlin, Joker D, Illmatika, Lady C. 9pm-Late. Email: definition@suddendef.com for guaranteed all night £5 concession. £7 B4 12 / £10 after. www.suddendef.com

METROLPOLIS @ The Music Box, Oxford Road, Manchester. Fresh tbc, Prophecy and Mark OD. 10pm-late. £8 adv. www.metropolisuk.com

TRANSMISSIOM @ The West Indian Centre, 10 Laycock Place, Chapeltown, Leeds. RM1 (Iration Steppas Soundsystem) DJ's: Fresh, Bailey, Hazard, Commix, Steppa, Essence. MC's: Juiceman, Ramin, Skeez & Deepers. RM2 (Sweet Potato Soundsystem) DMZ (Digital Mystikz), Loefah, Skream, Youngsta, N-Type, Distinction. MC's Sgt. Pokes & Crazy D. 10pm-5am £10+b/f adv or MOTD. Info: 01132433414 / 07764208202 / www.subdub.co.uk

M4 WEST @ The Queens Hall, Narberth, Pembrokeshire, SA67 7AS. DJ's: Mickey Finn & The S8N Syndicate. 8pm-1am. £10 b/f adv. www.innerrhythmclubbing.co.uk

DRUM CLUB SUMMER BOAT PARTY @ Sundance Boat, Temple Pier, London Embankment. L-Double, DJ Ron, Craggz & Parallel Forces, Paul T, Alite and Shine and Quantize. Hosted by MC's; Lady Free, System and Fokus. 8pm–1am (boat departs promptly from Temple Pier). Tickets only available in advance from: BM Soho, Know How Records, Camden and Tigerstyle Records, Hitchin.

BACK2SKOOL @ Vaultz Nightclub, Market St, Kettering. DJ's: Nicky Blackmarket, Ratty and many more. 9pm-3am. Entry £6 b4 11pm.

GRID @ 3RD BASE (MASS), St Matthews Church, Brixton, London SW2. DJ's: Twisted Individual, Nicky Blackmarket, Zen, Heist, Kane, Dubalty. MCs: Biggie, Eksman, Foxy. 10pm-5am. Entry £8 before 11pm / £10 after. www.gridrecordings.com

SUNDAY 21ST MAY

DETONATE VS SPECTRUM @ Rock City, Nottingham. Freestylers LIVE, Transit Mafia, Pete Jordan, plus more TBC. 8pm-late. Tickets: £12. Info: info@detonate1.co.uk

WEDNESDAY 24TH MAY

CUTTERZ CHOICE @ INIGO, 642 Wandsworth Road, Clapham, London. Nicky Blackmarket, Mark S & Benny Page, T1 & Rhythm Beater, DJ Smoove, MC's: Bassline, Greenah, Tribesman, Bomber. 8.30pm til 2am. Free B4 10pm, £1 after.

FRIDAY 26TH MAY

METROLPOLIS @ 53 Degrees, Preston Uni. Adam F, B52, Sublow, Prophecy. 10pm-4am £8 adv. www.metropolisuk.com

METROLPOLIS @ Liverpool Carling Academy. Adam F and Clipz tbc. Prophecy and Sol. RM2: Joey Beltram. 11pm-5am. £10 adv. www.metropolisuk.com

METALHEADZ @ Herbal, 10-14 Kingsland Road, Shoreditch, London E2. DJ's: Goldie, Bailey, Randall & Rohan (Bassbin – Dunlin) Plus MC GQ. 10pm-3am. Gents £6 b4 10.30pm / £8 after / Ladies free before 11pm £8 after NUS £5. www.herbaluk.com

A NIGHT OF TRUE PLAYAZ @ Fabric, London. RM1: DJ Hype (2hr Set), Pascal, Pendulum, Dillinja, RM 2: GOOD LOOKING 'UNLUCKY FOR SOME' Tour with LTJ Bukem RM 3:Joe Ransom. 9.30pm-5am £12/10(NUS/Fabric First Members). Tickets: 0870 902 0001 or www.fabriclondon.com

DETONATE @ Stealth, Nottingham. Fresh, Bugz in the Attic, Total Science, Transit Mafia, Paul Wain & Ric Donaghue, MC's Wrec, Freestyle, plus more TBC. 10pm-3.30am Tickets: £10. Info: info@detonate1.co.uk

ATMOSPHERE @ Medicine Bar - London

There was definitely something in the air, that's right Atmosphere. On this glorious (ok, maybe not), Bank Holiday, London town took full advantage of the extra day off and got down to some sensual beats and bass.

We rolled down at about 9.30pm and walked straight into DJ Emtek laying down the Old School pressure. For those who have not been to the medicine bar before, it is an intimate little venue, lights low, decent system, and plenty of seating for the mash up massive. Things started to hot up when Tayla stepped up, dropping his usual musical selection from the 'Phuture Remix' by Intense to 'Orchestral Jam' by LTJ Bukem. Next up, Nookie accompanied by MC System. The Strictly Digital boss tore up the dance, with anthems like 'Circles', 'Trust Me', 'Drums 95' and 'Space Funk.' Vibes were a plenty in the place. Doc Scott was up next and smacked it hard with 'Machines', 'Mutant Remix' and 'Technology Remix', Miss Trouble accompanying on the mic.

Last up, Randall brought some real Old Skool vibes keeping the dance floor rockin' till the the inevitable shouts for 'one more came.' Big thumbs up to the Strictly Digital Crew.

Xtra Bass Week @ Rescue Rooms - Nottingham

I'm never sure if it's a good sign when as soon as you walk into a party a raver just randomly falls to the ground; such was the case when entering Nottingham's Rescue Rooms. Was this young lady enjoying herself so much, she'd slightly over-done it on the shots thus slightly tipsy? Or genuinely not well and needing serious medical attention. BBC should be commended for their support of Drum & Bass music over the years and for their annual Xtra Bass tour of the country. Although this surely wasn't the best leg their travels (even though it was only a Tuesday), it brought some big names to people who would have otherwise been tucked up with their Cocoa.

Bailey, DJ Heist and MC Rage, did their best to keep the crowd going, but it appeared to be hard work with a half-hearted attendance and at times vibeless crowd. It was only when Daddy Randal, delved deep into his bag of bass-heavy plates, the crowd appeared as if they wanted to be there. Will the 1xtra crew be passing by Notts again next year, you'll have to ask the 1xtra caricatures on the side of the bus for the answer.

BABE OF THE MONTH

Name: Jenna
Age: 22
Club spotted: Movement
Come from: North London
Status: Single
Who smashed it? Ray Keith. He's bringing back the Ragga Jungle vibes. I'm feeling that at the moment. He mixes old school with the new school.
Favourite DJ: Shy FX
Favourite MC: MC Lowqui
Favourite club night: Movement
Funniest thing about tonight? Walked into the ladies and saw this drunk gentleman taking a poo!
Tell us something about yourself? I dance with a group called TNT dancers, who have been around for 12 years playing at Hysteria, Garage Nation, London Zu and more.
Length of time to get ready to go out? 30 mins/3 hours

myspace.com/tntdancers1

FIRE @ High Wycombe Student Union

Held at High Wycombe Student Union, 'FIRE', the rising phoenix of 'Beats Jumping', owing to a freak blaze at the old venue, is hosted and promoted by 'EPOC' and resident DJ's, OJ, Mullins and Dutti B on the 1st and 3rd Thursday of every month. Epoc two-piece band shelving Pro Tools in favour of raw creation, transform a dance floor into a seething mass of rhythm, running the stage rampantly with beats and ripping vocals. DJ Wildchild got spinning, receiving pure love from all females in the crowd, alongside MC DVS for an ill vocal/beat combination. FIRE commands a regular crowd of cult followers, with live PA's, by Hip Hop acts, BeatBoxers, guest DJs, MCs and visuals, each night delivers its own eclectic variety and gives heads on the stiffest of necks, nodding like a woodpecker on good vibes.

Wide Open @ Legends, City Football Ground, Milton Rd, Cambridge. DJ's Garry K, Dusk Til Dawn, Randall, Kyar B2B LSB, Dave Alien. Host's, Werdz B, Messy, Johnny Ka$h, Audio C. £6 07979 742162 staff@streetwisemusic.co.uk / www.dansurreal.co.uk

MAJOR LEAGUE @ Melkweg, Lijnbaansgracht 234a, Amsterdam. DJ's: Friction, Technical Itch, X-Plorer, Dreazz, Pamb. MC's Dart & Quest One. 11pm-5am. Enty ?14. www.majorleague-dnb.com

SATURDAY 27TH MAY

DEVOTION MEETS INNOVATION @ Concorde 2, Madiera Drive, Brighton. Ratpack, Top Cat & Tenor Fly, General Levy, Mickey Finn & DJ Phantasy more tbc. 10.30-4am. Entry £10. www.easyrecords.net.

SUNDAY 28TH MAY

FRESHEN UP Presents TOP CAT'S BIRTHDAY / ALBUM LAUNCH PARTY @ Corporation, Milton Street, Sheffield. 3-Room Spectacular. Congo Natty LIVE (Top Cat, Tenor Fly, Rebel MC, Jah Prento and General Dubs), Chase & Status, L Double, Bongo Chilli, Dbo General and Danman, Junglist Alliance, Deekline & Wizard, Oris J, M.I. Loki, Rogue State and much more. 10pm-4am Entry £7+b/f adv. MOTD.

FOURFRONT @ Ministry of Sound, Gaunt Street, London. Roni Size, DJ Zinc, DJ Marky, Andy C, Mc's: Dynamite, SP, Stamina & GQ, Skinnyman (live), Dynamite MC (live), MK, Spin Doctor and Mr Thing. 1-pm-6am. Entry £15.

METROLPOLIS @ The Plug, Matilda St, Sheffielld. Mampi Swift, Simon Bassline Smith, Drumsound, Clipz, IC3, Prophecy more tbc. 10pm-6am. £8 adv. www.metropolisuk.com

SUBFACTORY @ The Purple Turtle, Basement Bar, Gun St, Reading. DJ's: Heist, Neil Mac, Greenfly, Stealth 9pm-3am Free Allnight. www.Subfactory.Co.Uk

MONDAY 29TH MAY

UK Takeover 4 @ Rock City, Nottingham. Kano, Sway, Klashnekoff, Foreign Beggars, Blade, Jehst, Poisonous Poets, Tor & DJ Mentat, Quality Control, C'mone, Broke N English, Hosted by Rodney P & Mista Jam. Plus 60 second Assassin MC Battle and regional DMC Championship hosted by Cutmaster Swift & MC Trip, feat C2C (3 times world DMC champions). 6pm-12am, Price £15 + b/f adv MOTD Info: uktakeover@hotmail.com

JUNE LISTINGS

THURSDAY 1ST JUNE

JUNGLIST ALLIANCE Presents BASS BAR @ DQ / The late Bar, Fitzwilliam Street, Sheffield. DJ's: Ray Keith, Junglist Alliance. MC's Bongo Chilli (Bongo Chilli Records), Marksman, Deadman 9pm-3am. Entry £3

WARNING SYNCHRONISE @ Fez Club, Market Passage, Cambridge. BAILEY plus residents. 11pm-2.30am. £5.

FRIDAY 2ND JUNE

Renegade Hardware @ The End. Main Room: Loxy, Ink, Noisia, Teebee, Dylan, Silent Witness, Friction, Manifest MCs: 2Shy, Verse, AD, Rage, SP:MC Lounge: Bomb Squad, Shinobi, Maurice, Miss EP. 10pm-6am. £14 / Advance tickets (£12) available from www.endclub.com / www.ticketweb.co.uk / 08700 600 100.

Bassix @ Fez Club, 12-14 Bath Road, Cheltenham. DJ's Hype, Sub Focus, Mosus, Access, Kontagious. MC's Foxy, Dread, Mantmast. 10pm-3am. £8 Nus, £9 Other. Info: www.cheltenhamfez.com / 07929897741 / bassixdnb@hotmail.com

METROLPOLIS @ The Music Box, Oxford Road, Manchester. Pendulum TBC, Prophecy, Mark OD, plus more. 10pm-late. £9 adv. www.metropolisuk.com

FRIDAY 9TH JUNE

METROLPOLIS @ The Plug, Matilda St, Sheffield. Four Front Tour. Roni Size, Andy C, Marky and Zinc. MC's Dynamite, GQ, Stamina and SP. 10pm-6am. £10 adv. www.metropolisuk.com

SHOGUN AUDIO @ Concorde 2, Madiera Drive, Brighton. DJ Friction v's DJ Craze more tbc. 10.30-4am. Entry £10.

Platoon @ Club North, Tib Street, Manchester. Generation Dub, Taxman, Mr Brown b2b Prophecy, B52 b2b Junior G b2b Sublow, MC'S: Skeez, Tonn Piper, Digga, Vybe. Rm 2 : Dexplicit, MRK1, C-Brown, Maga B. 10pm-4am. £8. Info:07835130104 / 07835610267

BANG FACE XXXIII @ Electrowerkz, 7 Torrens Street, Islington, London. Alec Empire, CJ Bolland, More TBC.9pm-5am. £8 advanced / £10 door. Full info: www.bangface.com

SATURDAY 10TH JUNE

WARNING @ The Junction, Clifton Way, Cambridge. Planet Pendulum + MC Verse, Andy C, Zinc, Adam F, Mickey Finn & Aphrodite, Concrete & Scheme, Skibadee, Shabba, Eksman, Darrison, Lowqui, Riddla, GQ, Fivealive, Phantom, Inja, Sp:Mc, Navigator. 9.30pm-4.30am. £12. Info: 01223 511511.

OVERLOAD, GTA & BEDLAM present FOURFRONT @ Bristol Academy. Roni Size & Dynamite MC, Andy C & MC GQ, DJ Marky & Stamina MC, DJ Zinc & SP:MC, Rooms 2 & 3 Hosted By Grandtheftaudio.co.uk: Marvel, Vtx, Kubiks & Lomax, Reevzy & Tonic, Superior Slectionz, White Lion - 3 Hr Dub Set, Stanza, Shinny & Kapacity, £15 www.ticketweb.com www.codaagency.com/4front.html

SPECTRUM @ Factory Club, Custard Factory, Digbeth, Birmingham. Stanton Warriors, Krafty Kuts, Pete Jordan, Hexadecimal. 10pm–5am. £10 Members. £11/12 others. www.spectrum48k.com

WEDNESDAY 14TH JUNE

Therapy Sessions @ Timbuk2, 22 Small Street, Bristol. Spirit, SPL, The Panacea, Outrage + resident MC's Manikular / Jakes. RM2: Home of the Hijack Hunks & Hoochies (Anything Goes! Breaks, Rock, Hip Hop, 80's). 9pm-2am. Entry: £2.50 b4 10pm. £5 after. More Info: www.angeruk.net/therapy.

FRIDAY 16TH JUNE

Bazooka @ Matisse, Haverfordwest, West Wales. SHY FX & DJ SY headline a night of D&B and Hardcore vibes. £10 + BF. www.bazookaevent.co.uk for more info.

WEDNESDAY 21ST JUNE

Therapy Sessions @ Timbuk2, 22 Small Street, Bristol. Spirit, Evol Intent vs SPL, The Panacea, Outrage + residents MC's Manilular / AD. RM2: Home of the Hijack Hunks & Hoochies (Anything Goes! Breaks, Rock, Hip Hop, 80's). 9pm-2am. Entry: £2.50 b4 10pm. £5 after. Info: www.angeruk.net/therapy

SATURDAY 24TH JUNE

DEVOTION @ Concorde 2, Madiera Drive, Brighton. Andy C (3-Decks / 90 Mins), Shy FX, DJ Probe plus more tbc. 10.30pm-4am. Entry £10. www.easyrecords.net.

Desire - The Summer Bash @ The Scala, London. DJ's: Andy C , Goldie, Bryan Gee, Ruffstuff. MC's: Dynamite, Herbzie, Trigga, Riko & more. Entry £13.50. Info: www.desire-london.com

SUNDAY 25TH JUNE

SUBFACTORY @ The Purple Turtle, Basement Bar, Gun St, Reading. DJ's: UK, Big Bud, Qumilus, Neil Mac, Greenfly, 9pm-3am Free Allnight. www.subfactory.co.uk

FRIDAY 30TH JUNE

METALHEADZ @ Herbal, 10-14 Kingsland Road, Shoreditch, London E2. DJ's: Storm, Total Science, Flight & Bailey Plus MC Cleveland Watkiss 10pm-3am. Gents £6 b4 10.30pm / £8 after Ladies free before 11pm £8 after NUS £5. www.herbaluk.com

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Calls cost £1.50 per min. 18+. Bill payers only. Calls recorded . Calls from mobiles may cost more. PreTel, PO Box 6734, Derby, DE1 9EP

WHO SHOT YAP

1. Andy C. 2. Simon Bassline Smith. 3. Brockie. 4. Bryan Gee. 5. Darren Jay. 6. D-Bridge. 7. Devious D. 8. Dynamite MC. 9. EZM. 10. Fatman D. 11. Singing Fats. 12. Five Alive. 13. Flight. 14. Tendai & Fabio. 15. DJ Hype. 16. Jaime Vom. 17. Marley Marl. 18. MC Fun. 19. Nookie. 20. MC Verse & Pendulum 21. Skibadee. 22. Sub Focus

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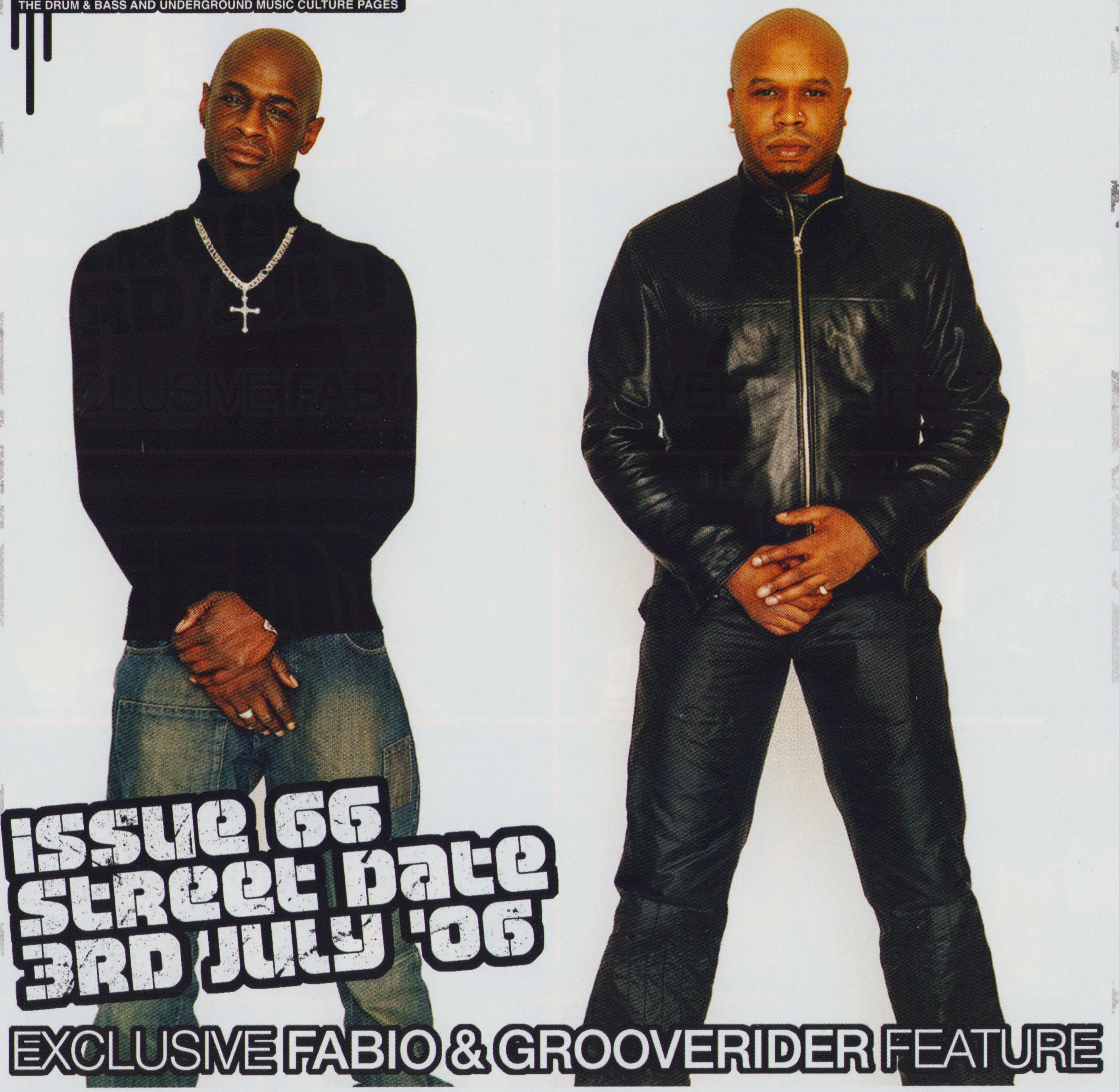

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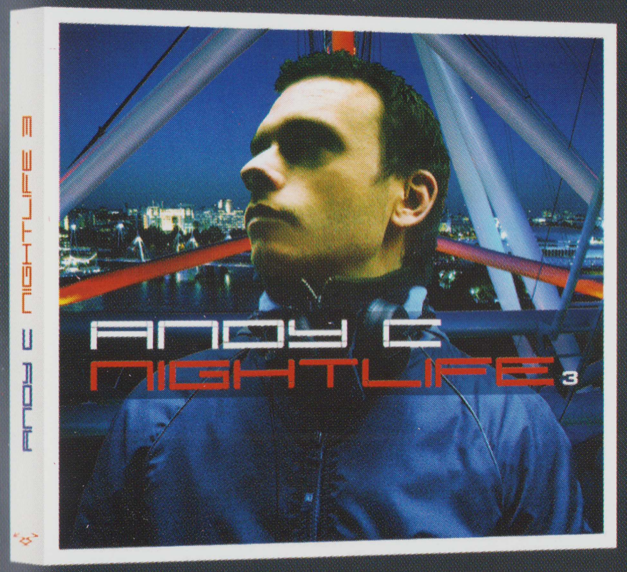

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